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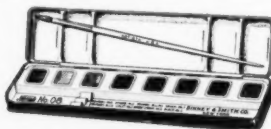
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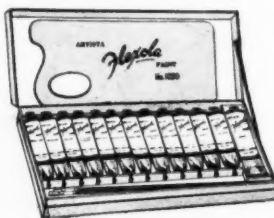
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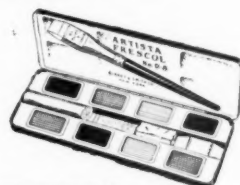
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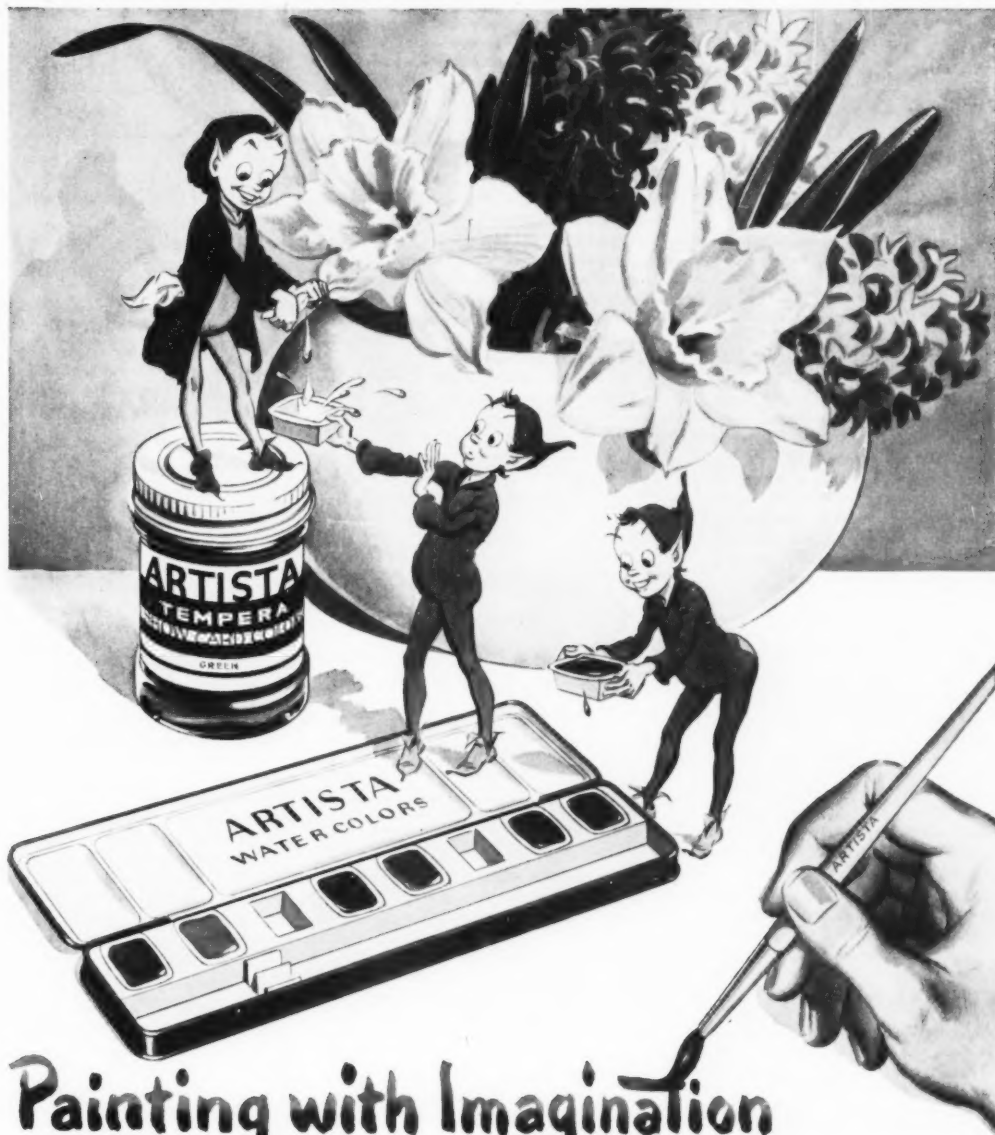
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OTHER GOLD MEDAL Art Education Products are Crayola Crayon, Amazart Decorating Paint, Artista Frescol, Artista Flexola Paint, Artista Powder Paint, Genie Handipaint, Perma Pressed Crayon, Pos-Ter-Art Chalk Crayon, Shaw Finger-Paint



How to Make It—a bibliography of free and inexpensive materials dealing with arts and crafts, published by Curriculum Laboratory, Teachers College, Temple University, Philadelphia 22, Pa.

This booklet lists and describes a variety of folders, booklets and other project material that are available to you at little or no cost. Some of the best items are published by concerns manufacturing items used in artcraft classes across the country. And are the result of long, careful and expensive research by the people who manufacture these products to help you get the best possible use from their products. The collection of material compiled in this booklet gives you all kinds of ideas—some you use—others haven't occurred to you—that will add variety to your artcraft program and help you in discovering new methods for using standard media.

The items mentioned were compiled by Miss Emma Staudte, an experienced art teacher, and edited by John M. Mickelson, Assistant Professor of Education. Material has been selected primarily for general usefulness at all grade levels. But you will find suggestions to indicate the level at which the material will be most useful.

The pamphlets, booklets, charts, etc., are grouped under main headings, giving you the reference material for each subject. The titles of the publications, a brief description, the prices, and sources are given for each item. And in the back of the book are complete names and addresses for ordering items.

Items available on about forty main subjects are mentioned in this 24-page booklet, which covers just about all the subjects in the wide and expanding artcraft field.

For your copy, send 50 cents to Curriculum Laboratory at the address shown in the first paragraph of this notice.

Recommended Equipment and Supplies is the title of the 1951 revision of a booklet recently published by the ASSOCIATION FOR CHILDHOOD EDUCATION INTERNATIONAL in Washington. Compiled for Nursery, Kindergarten, Primary and Intermediate schools this 72-page booklet, size 6 by 9 inches gives the suggested items for Art, Craft, Music, Science, etc. classes. Each article listed in the bulletin has actually been used by children in the classroom or around the school. Careful observations are made as materials are used at the five A.C.E.I. test centers set up at convenient points throughout the United States. And this booklet gives you the results as evaluated by a qualified and impartial group of educators. Also given are the criteria for testing each item.

If you need help to determine the items of supplies and equipment for classes of varying numbers, this booklet gives complete lists covering each group. For example, under the heading "Art Equipment and Supplies" you will find a list of suggested items for teaching a class of fifteen children. And other lists for classes of twenty and twenty-five. This same procedure is followed for craft and other subjects as well as the various educational levels from Nursery through Intermediate school.

The Bulletin is cross-indexed for convenience. Approved items are listed under headings such as Art, Music, Science, etc. The age level, name and address of the manufacturer, a bibliography and an alphabetical index of all items by common and trade or brand names are included—all arranged for quick and easy reference.

You will find this booklet a helpful addition to your catalog library, and a useful guide when ordering supplies and equipment. The A.C.E.I. has devoted much time and effort testing and judging the items recommended. They offer it with the suggestion that you use it as a flexible guide rather than a rigid set of standards. For your copy send \$1.00 to Association for Childhood Education International, 1200 Fifteenth St., N.W., Washington 5, D. C. and ask for a copy of **RECOMMENDED EQUIPMENT AND SUPPLIES**, Bulletin No. 39.



BOOKS

This column brings to you a cross section of current publications of interest to art and craft teachers.

Order copies of books reviewed from Creative Hands Bookshop, 121 Printers Building, Worcester 8, Mass.

Carving Animal Caricatures by Elma Waltnier, McKnight & McKnight Publishing Company. 96 pages. Size, 7 $\frac{3}{4}$ by 10 $\frac{1}{4}$ inches, paper cover. Price, \$1.50.

This book presents clearly and simply the basic fundamentals for carving animal caricatures. It tells how to select the proper woods and how to finish. The book contains many drawings and pictures to show details of special features. The poses presented are to help you get started in the old and fascinating craft of whittling. You will think of many original poses, and animals, people, and objects on which to try your skill.

English Country Pottery by Reginald Haggard, The British Book Centre, Inc., 122 E. 55th St., New York 22, N. Y. 160 pages. Size, 5 $\frac{1}{2}$ by 8 $\frac{3}{4}$ inches. Price, \$3.25.

This book gives you unique research material on peasant-ware pottery in rural England from colonial times to the present.

There are 33 pages of plates, illustrating over 55 articles together with 14 line blocks of drawings by the author. In addition, 75 famous pottery marks are illustrated and described. You will find the backgrounds and history of tygs and puzzle jugs, posset pots, and fuddling cups; the ornaments for mantelpiece and utensils for the dresser and other unique and interesting pieces of beauty and utility. All excellent material for research study on the history of pottery making.

THE SEARCHLIGHT



SPOTTING ART EDUCATION NEWS FROM EVERYWHERE

A REMINDER

Have you made hotel reservations for your regional art association meeting this spring? Varied and stimulating programs are planned that will make these conventions a high point in your art experience.

Here are the Art Convention dates to remember for 1952:

Eastern Arts Association—April 16-19. Hotel Ambassador, Atlantic City, New Jersey

Western Arts Association—April 6-9. Neil House, Columbus, Ohio

Southeastern Arts Association—March 26-29. Tutwiler Hotel, Birmingham, Alabama

Pacific Arts Association, Los Angeles area, April 5, 6, and 7. Headquarters to be announced

Watch your P.A.A. Bulletin for details. The next issue of your regional Bulletin will give more details about the convention in your area.

Mrs. Irma Sompayrac Willard, State Supervisor of Art for Louisiana has written a little four-page folder called **ABC's OF CLASSROOM ART**. In it she gives the essentials of successful art teaching from the standpoint of the busy classroom teacher, with little training in art. Mrs. Willard tells how teachers can bring out creativeness in children—how and when to help and encourage them—and other benefits of free expression in art in relation to personality development. The busy teacher will find this folder most helpful in planning and carrying out her artcraft program.

The Finalists of the 1951 All-Army Art Contest held at installation and major command level of the Army throughout the world, were judged in Washington, D. C., on October 27, 1951 by a distinguished panel of art critics. The judges selected fifteen entries from the 356 submitted for special recognition.

The purpose of the All-Army Art Contest is to provide men and women of the Army with an opportunity to display skills in painting and drawing which they have developed during their off-duty hours. Many individuals come into the Army with training in fine Arts while others have had an opportunity to develop these skills in Craft Shops and Service Clubs provided by Army Special Services. Through actual participation they have found a means of release from tension and through the public acknowledgment provided by contests and exhibits they have the additional satisfaction of recognition.

An Exhibition of Handwrought Silver designed and executed at the fifth national Silver-smithing Workshop Conference for art teachers (Continued on page 10-a)



SHELDON EQUIPMENT IS BASIC TO AN EDUCATIONALLY CORRECT ART ROOM



The decks are always clear for the next class in a Sheldon- Equipped Art Room

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Sheldon-equipped art rooms have the efficiency so needful to operating a full-time art program in all of its many phases, both for daytime school use and for evening adult courses. Sheldon planning will definitely yield large dividends—so avail yourself of it. There is no charge for the expert services of Sheldon field engineers. Write if you are interested.

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4-a

ITEMS of INTEREST



Color Prints, Photographs and lantern slides offered you by Dr. Konrad Prothmann are fully described in a 4-page folder which is yours for the asking. As many of you know, Dr. Prothmann specializes in prints and slides on just about every phase of art education—painting, applied art, design, interiors, and architecture. And his colored slides are noted for their clarity and color fidelity.

In addition Dr. Prothmann offers a complete line of accessories such as projectors, filing cabinets, carrying cases and other items, all helpful in completely equipping your slides, prints and photographic library.

Write to the following address for your copy of this folder, giving complete details and prices of the items offered, including color print exhibits: Dr. Konrad Prothmann, 7 Saper Ave., Baldwin, L. I., N. Y.

After an Absence of Several Years, Swan Pencil Company, Inc., 221 Fourth Ave., New York, N. Y., is able to announce that STABILO Water Color Pencils can be supplied to the trade for artists, architects and kindred professionals. These are thin-lead pencils which, prior to the war, were used by many needing high quality water color pencils. Their leads are of uniform density, hard to break, and notable for their intense, true colorings. Colors, ranging from one end of the spectrum to the other, are packed 25 in an attractive full-colored box, and are superb for delicate water color execution where every stroke must be perfect. Further information regarding STABILO and the rest of this diversified quality line may be had by writing the manufacturer direct.

The Crown Leather Co. has recently published a new catalog which illustrates and describes the large assortment of items available to schools, camps and individual leathercraft hobbyists. You will find a complete listing of the different kinds of leather (about 30 varieties in all) followed by recommended craft uses for each. In addition the catalog shows many leathercraft projects ready for you to assemble into useful articles. Tools, accessories, and supplies used in leathercraft work are also clearly illustrated for you. A supplementary price list of all items completes the catalog. For your free copy, simply write Items of Interest Editor, SCHOOL ARTS Magazine, 122 Printers Bldg., Worcester 8, Mass., before March 31, please.

(Continued on page 6-a)

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School Arts, February 1952

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Specify ALABASTINE ART COLORS on your requisitions.

ITEMS OF INTEREST

(Continued from page 4-a)



A New Line of Carving Tools especially designed for craft woodworking projects has recently been introduced in this country by Tec Imports in Van Nuys, California. Manufactured in the occupied zone of Western Germany by Kirschen-Werk, and bearing the Stickleback trademark the set shown here gives you a complete range of tools for the beginner and advanced wood carver. Tools are made of high quality steel with hardwood handle. For a folder giving complete details, including prices and sizes, write Tec Imports, 14404 Addison St., Van Nuys, Calif. See this new line at your craft or hardware dealer.

Delta Brush Offers You, without charge, a copy of their new 36-page catalog. It's more than a catalog. It's an instruction book, too, because it gives you interesting supplementary material about brushes and how to use them. There is a page of text called "The Art of Brush Making" that gives you the steps in making brushes by hand and the terms used to describe various operations. Next are two pages of drawings and text telling about the sources of brush hair and the best uses, and limitations of each. Such terms as Red Sable, Badger, Ox Hair, and Camel Hair, to mention a few, have new meaning and interest as their virtues and specialized uses are described. In addition, there is a page by Frederic Taubes called "Hints and Facts About Artists Brushes" which gives sound professional advice on what you should expect from various kinds of brushes, and hints on how to use them.

The rest of the booklet describes and illustrates the complete line of Delta brushes offered to cover all phases of your art program where brushes are used. For your free copy of **BRUSHES BY DELTA** simply write on your school letterhead to Delta Brush Mfg. Co., 119-121 Bleeker St., New York 12, N. Y.

The Bureau of University Travel has recently sent us a preliminary announcement of their tours scheduled for 1952. As many of you know, the Bureau has for many years (it was founded in 1891) sponsored art tours of great value to those interested in the history of art, and architecture. The distinguished group of tour leaders are selected for their complete and specialized knowledge of the field—a unique feature of the Bureau's tours.

(Continued on page 8-a)



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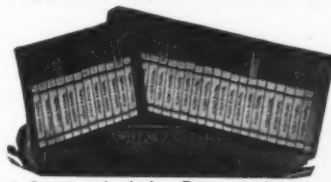
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James Neebe, who is 25, won the 1951 Gold Brush Award with this delightful study. He executed it originally for an Ipana advertisement.



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School Arts, February 1952



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The Illustration

The tonal values create a subtle, related harmony. The textural treatment is superb. Note the convincing representation of grained wood, the lampshade, highlights in the lamp and the fire-irons. Compare the portrayal of skin, hair, dress; each has the feel of its own unique texture.

The Medium

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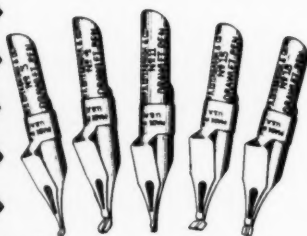
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ITEMS OF INTEREST

(Continued from page 6-a)

The folder gives details of Winter, Spring, and Summer tours, including itinerary, rates and dates. If you are considering, even a little bit, taking a trip to Great Britain, Europe or the Mediterranean you will be interested in the art tours folder offered without charge by The Bureau of University Travel, 11 Boyd St., Newton, Mass. Send for your copy.



Lin-Art, a Color Finish for figurines, is being introduced to the hobby and art fields by Fry Plastics Co., Los Angeles. This new, washable, dull finish can be used on plasterware, bisque and fired ceramic and is so easy to apply that professional or amateur can achieve excellent results. Not an enamel or a water color, LIN-ART gives a natural, dull, flesh-tone finish that is washable without glazing. It does not require firing or sealer, is fast drying and will not bleed or fade.

The LIN-ART Kit, shown here, contains 6 colors, glaze, glaze thinner, color thinner and an interesting booklet entitled HOW TO PAINT FIGURINES WITH LIN-ART. In addition, all these items are sold separately, there being 20 rich colors available in 1 ounce, 2 ounce and 1 pint sizes and various sizes of LIN-ART Color Thinner, LIN-ART Glaze and LIN-ART Glaze Thinner. For further information regarding LIN-ART, write Fry Plastics Co., 7826 S. Vermont Ave., Los Angeles 44, Calif.

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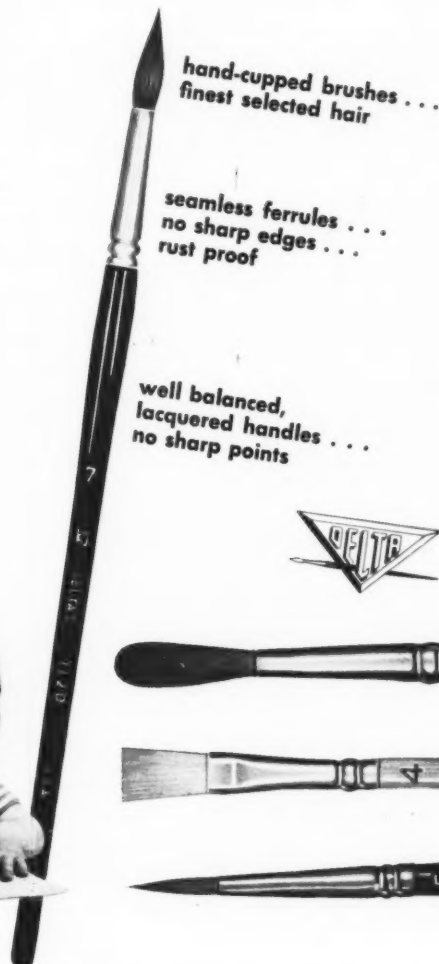
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*Mr. Winslow's most recent article in SCHOOL ARTS is in the January 1952 issue and is titled "A New Look for Old Schools."
—Editor

... with this issue two new personalities are added to our list of distinguished Advisory Editors



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*Mr. Rios' most recent article in SCHOOL ARTS is in the November 1951 issue and is titled "Handicrafts for Recreation."
Editor

THE SEARCHLIGHT

(Continued from page 2-a)

sponsored last summer by Handy and Harman, refiners and fabricators of precious metals, will be shown throughout the year in the communities where the conferees are teaching. Some twenty pieces of handwrought silver they designed at the conference make up the traveling exhibition.

Showings through May 1952 will be at:

- February 4-7 College of Marin, Kenfield, California
- February 18-21 University of Washington, Seattle, Washington
- March 3-6 North Dakota State College, Fargo, North Carolina
- March 17-20 Illinois State Normal University, Normal, Illinois
- March 31-April 3 Indiana University, Bloomington, Indiana
- April 14-17 Cleveland Institute of Art, Cleveland, Ohio
- April 28-May 1 Reading Public School, Reading, Ohio
- May 12-15 Philadelphia Museum School of Art, Philadelphia, Pennsylvania
- May 26-29 Hampton Township School, Allison Park, Pennsylvania

A Second Hallmark Art Award competition, to culminate next year, has been announced with \$12,500 in prizes for the best water color paintings on Christmas themes. Artists in North, Central and South America and Western Europe are eligible. The sponsor—Hallmark Greeting Card Co., Kansas City, Mo.

Art Materials and Equipment

You will find a complete listing of artcraft supplies, and equipment in the BUYERS' GUIDE section of this issue—starting on page 13-a. Also included are publishers of art and craft books, schools offering instruction of interest to you, and the names of transport companies and agencies offering travel services of special interest to art and craft teachers.

This is the eleventh consecutive year SCHOOL ARTS has compiled and published this material for you. Use it as a guide when making requisitions. You'll find it saves you time in looking up sources for items you need. And, as you go over the list, you may find new items to try in your classes.


We have tried to make a complete list for you. But if you find we have left out a product or service that will be useful to you or other artcraft teachers, just let us know and we'll try to include it next time. Please let us know, too, if we can help you locate suppliers of hard-to-get items or any other products or service you can not find. Just write to Buyers' Guide Editor, SCHOOL ARTS Magazine, 122 Printers Building, Worcester 8, Mass., and we'll do our best to put you in touch with a reliable source.

SCHOOL ARTS

THE ART EDUCATION MAGAZINE

ART MATERIALS AND EQUIPMENT

ARTICLES



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Microfilm copies of SCHOOL ARTS are available through University Microfilm, 313 N. First St., Ann Arbor, Michigan



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SUBSCRIPTION RATES

United States, \$5.00 a year.
 Foreign, \$6.00. In Canada, \$5.00
 through Subscription Representative,
 Wm. Dawson Subscription
 Service Limited, 60 Front St.,
 West, Toronto 1, Ont., Canada.

Orders for subscriptions to School Arts Magazine and other material published by us should be sent to School Arts, Printers Building, Worcester 8, Massachusetts.

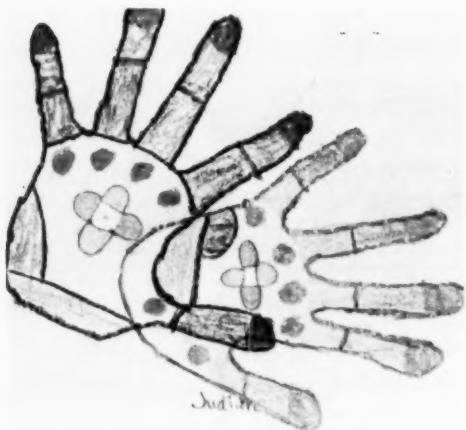
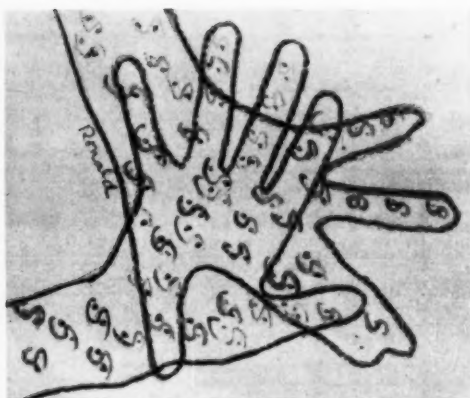
Copies of back issues one year old or more, when available . . . 75 cents each.

CONTRIBUTORS' INFORMATION

Communications concerning material for publication in School Arts should be addressed to the Editor, School Arts, Stanford, California. Manuscript and illustrations submitted at owner's risk. The publishers take every precaution to safeguard all material but we assume no responsibility for it while in our possession or in transit.

The School Arts Magazine is a monthly periodical published ten times a year, September to June, by The Davis Press, Inc., Publishers, Worcester, Massachusetts.





OUR HANDS

CHAILLE H. WHELOCK
GRADE SCHOOL
BENSON, ILLINOIS

IT IS so necessary that children grow in their appreciation and understanding of themselves as members of the home group.

In our central Illinois corn land community my third and fourth grade boys and girls help at home with morning and evening chores. Work with their hands is a daily part of their lives.

To grow in appreciation of their hands, they placed them on their desks and talked about the many things that hands can do and the many emotions hands can express.

One little girl mentioned how pretty her hands were when she put polish on the nails. A bright-eyed boy described the way fingers are placed on a baseball to pitch a curve. Someone told about fingers on a typewriter; someone else mentioned a sleeping baby's hands. A boy described his mother's hands as she helped him in their home. A girl described how fast her grandfather's hands moved when he whittled a whistle for her.

They moved their hands and fingers to express happiness.

"Happy hands are raised in the air, fingers spread," said a tow-head.

"Sad hands are clenched tight in a ball," said one child who, recently, had lost a favorite aunt in death.

"You can tell how people feel when you look at their hand," said one thoughtful fellow.

After the discussion, they placed their hands on a piece of paper, moving them to and fro in many different positions. When they found a position they liked, a friend drew around the hands with a pencil. Then the owner of the hands made his picture in crayon, drawing the finger lines and the nails. The spaces were filled in with lines or color. These textures were suggestive of the activities of the hands. One boy used his initials for texture because it made the fingers "hump up."

Thus our third and fourth grade boys and girls became design-conscious through the study of the things hands can do and the emotions they express.



CABBAGES AND KINGS

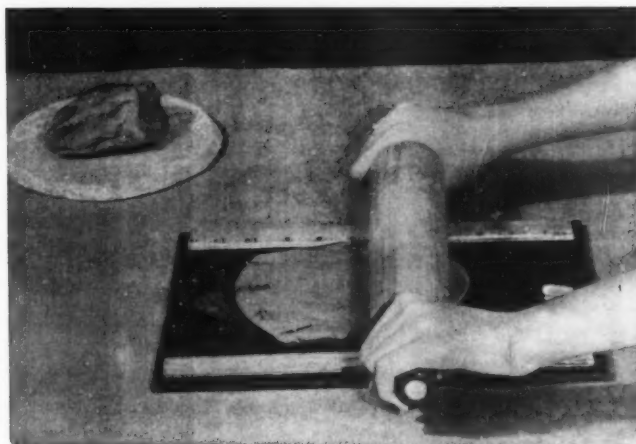
DORIS SCHAFER
ALHAMBRA,
CALIFORNIA



YOU NEVER CAN TELL WHAT WILL BE USEFUL IN THE ART CLASS

Everything—even the kitchen sink—comes in handy

A flower frog—the kind with holes—can be used to hold pens, pencils, crayons, and brushes. It displays all the tools so that the artist can easily find the one he wants. Such a holder is efficient when a student needs to work on his desk, as it takes up very little working space.



A rolling pin is useful when clay is being flattened for the making of tiles, plaques, or coasters. Place the clay between two rulers. Rest the rolling pin on the rulers as you roll. This method will produce a sheet of clay which is equal thickness all over.

helpful when a large object or picture is being painted, because the depressions are deep enough to hold a lot of paint. When the project is finished and the paint has been used, the palette doesn't need washing. Just replace the old paper cups with new ones.

You will probably find many other ways to use odds and ends in the art class.

A muffin tin is easily transformed into a palette by putting a paper baking cup in each depression. The cups can be filled with tempera or poster paint. A palette like this is especially

SCRAP METAL SCULPTURE

FRANK WACHOWIAK
DORIS YORDY
STATE UNIVERSITY OF IOWA

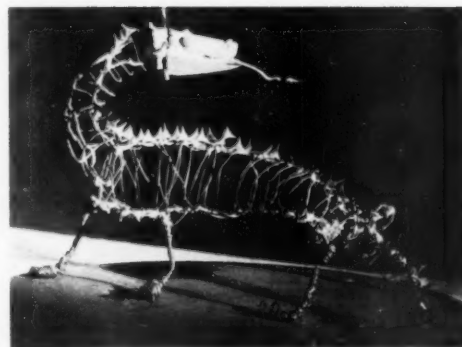


THE aim of the art education program in the University High School, State University of Iowa, is to provide rich experiences in creativity for both students and practicing teachers in art. Because of its affiliation with the fine art department of the University, the school's art education setup has many opportunities for challenging experimentation in a variety of materials.

We have discovered that of the many projects offered to our high school students they have enjoyed most those in three dimensions. They have carved in saltblock, Keene cement, plaster, firebrick, pumice stone, cinder block, and paraffin. They have created applied sculpture in wire and yarn, in plaster, in clinkers, in melted wax crayon, and in papier-mâché.

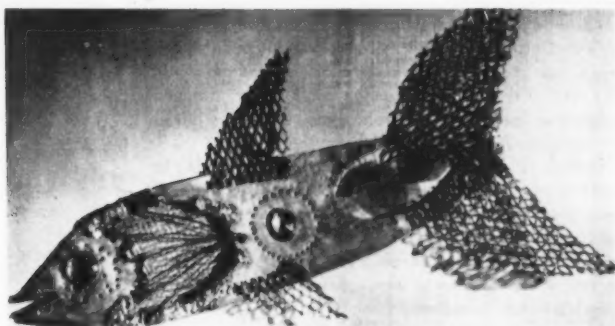
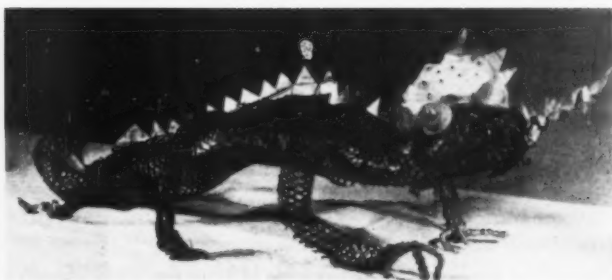
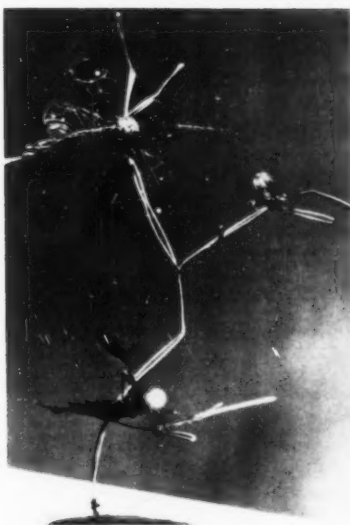
The project in scrap metal was one of the most challenging and rewarding. Every student in class achieved a new respect for materials and a realization that beauty can be found in ordinary things. This unique sculptural unit began as a demonstration lesson for an administrator's conference. Previous to the demonstration, the students had completed charcoal sketches of animals, birds, fish, and bugs in the University museum. (If no museum is available, it is suggested students study photographic references in "National Geographic," "Life" and "Nature" magazines, and encyclopedias for inspiration and motivation.)

For some weeks before the unit began, the students were encouraged to bring all kinds of scrap metals to create a pool of unusual materials to be used in the sculpture. The "treasure" hunt was to include attics,



basements, grandma's button box, and the junk yard, if necessary. Some of the things that turned up were:

- | | |
|--------------------|----------------------|
| Tin cans | Old clocks |
| Metal lath | Metal sponges |
| Old jewelry | Buttons |
| Colored cellophane | Screen mesh |
| Flash bulbs | Old hardware |
| Colored glass | Plastic hair curlers |



Together with the student teachers we went a-hunting, too. We discovered that metal sponges come in a variety of colors and texture, from the common "chore boy" to an unusual item in crinkly gold. Wire, too, comes in a wide variety of usable gauges and finishes. We found particularly effective the following: bailing, stovepipe, clothesline, aluminum, copper, and the kind used in motor cores. We saw also the richer possibilities in the tin cans that were tin on the outside and coated copper inside.

On the day of the demonstration, the students brought their sketches to class. These had been discussed earlier in regard to the action they had captured, the spirit of the animal or fish they had chosen to draw. The teacher and the students met in a sort of "round table" fashion. This is the procedure used for many of the discussion and evaluation lessons.

The materials that had been accumulating over a period of weeks were spread out for all the students to see. These were discussed and identified. Each student talked about his sketch in relationship to the materials that seemed best suited to carry out the idea of his particular bird, bug, or fish. An important point in sculpture was brought out. This had to do with the importance of the basic structure which all agreed had to be well designed and interesting in its use of big shapes. No amount of exciting superstructure could correct a bad foundation. This meant that every student had to think twice about his structural plan. It was discovered that certain materials seemed best suited for textures, among them the sponges, the fine wires, the colored glass, and cellophane, the buttons and jewelry, and clock springs. Others, like the metal lath,

heavy gauge wire, screen, large tin cans, and sheets of zinc, lent themselves more readily to structural aspects.

Students were encouraged to spend at least one class period in experimentation with the new materials—to find out for themselves what they could do with a piece of wire, a tin can, or a section of metal lath. After this acquaintanceship, they began on their individual sculptural projects. We discovered that the basic structure could be worked on to better advantage if it were mounted on a piece of wood. We found scraps of lumber and as soon as a student achieved a working form he nailed it to his wood base. Certain pieces, as illustrated, required no base support.

An evaluation discussion was scheduled when the majority of students had completed their big forms. Suggestions were made by students and teacher involving the use of variety in line, shape, and texture. The spirit of the animal was again stressed, the interest of action or repose. The use of materials was again emphasized and the students continued on their decorative and textural problems.

A final evaluation discussion was held at the close of the project.

The following tools and supplies proved helpful in the construction:

Soldering iron	Hammer
Solder (acid core)	Tacks, nails
Metal sheet (for soldering)	Glue
Tin snips	Rubber cement
Wire cutters	Scissors

SLASH THE BUDGET

JESSIE TODD
LABORATORY SCHOOL
UNIVERSITY OF CHICAGO, ILLINOIS

SLASHING the budget in schools takes in every department in depression and war years. This need not mean going back to cut-and-dried art procedures.

Many children like to model little things out of the clay that hardens. In Illustration 1, Paul of grade six has made with great care a log home and stumps around it. The smaller things are placed on a clay base, fastened securely so they won't come off. Paul contributed this to the social studies project in his home room.

Barbara (Illustration 2) has used a small lump of clay to make a boy and his dog. The dog is taking a piece of food from the boy's mouth. Barbara is very original. A small, cheap lump of clay gives her a necessary opportunity to use her creative ability. The painting is very important, too. The small amount of paint used to paint the clay object is not expensive.

Nancy (Illustration 3) is using her ingenuity to make an abstract with pieces of paper, brass paper fasteners, and string.

When children don't care to take their art work home we take out the paper fasteners and use them three or four times. Some pieces of string are used in many different projects.

Mitchell (Illustration 4) is one of our best fourth grade designers. She is using paste and colored paper. Notice how she is feeling her way along as she designs, choosing colors, some darker than others, and cutting some large pieces and some small.

Carol, grade five (Illustration 5), is busy making a horse of old, soiled, wrinkled wrapping paper, paste, string,



Illustration 1.



Illustration 2.

Illustration 3.



and water. After she made the framework she completed the horse by pasting small scraps of paper towelling in several layers to round out his body: when painted he was charming. (Pieces of old newspapers can be used instead of paper towelling if one needs to save the towelling.)

Beautiful Christmas tree ornaments were made this year in our school by sawing left-over cardboard rolls (from inside paper of different kinds, e.g., paper towelling in homes) so that we had many ringlets to cover. The children saved gold and silver paper from candy bars and gum. They cut this in strips and wound it around the rolls. The results were very gay on the tree and no one had paid a cent to make them. They painted scraps of left-over string to hang the ornaments on the trees. We used some



Illustration 4.



Illustration 5.

little old cast-off water color boxes that no other teacher wanted. Some painted the string red and white. They were charming.

We used brilliant paper from left-over stocking boxes, pieces of colored paper from ads in magazines the parents had read, bits of aluminum foil the mothers had cut off—as they put it in the muffin or pie tin, and bits of cloth from scrap bags at home. With left-over pieces of thread and buttons we made collages. The children learned much, and some of the leading abstract designers (parents of the children) were high in praise of the results. They cost nothing.

We used newspaper from the want-ad sections of the Chicago paper, used some water color from the cast-off, almost empty boxes described at the beginning of this article. We painted spots of color on the newspapers here and there and with black waterproof ink we suggested outlines of buildings. Yes, the ink cost money but the title of this article is, "Slash the Budget"—not "Carry on for Nothing."

The corrugated paper with ridges makes interesting designs when painted with thick tempera. It often warps a little as it is being painted. We found that we could counteract this by pushing it down with our fingers as we proceeded, even when the design was wet. Then, as it dried, we pushed it down flatter every once in a while.

People who knew photographers asked them for the left-over black paper that comes in between some of their supplies when they get them from the wholesaler.

The wonderful pumpkin in the field has untold possibilities for teaching art to children who grow many of them. If the teacher is not clever at stimulating children to cut original faces she can often get the help of a parent who doesn't call himself an artist but who is a genius at this sort of thing. Parents like to come to school in the evening as a group and cut some jack-o-lanterns to inspire the children. The children don't copy the results. They are inspired to use their ingenuity.

If the budget has to be slashed, finger painting can be omitted, or it can be done less often. Finger painting paper is expensive. Cheap paper won't stand the soaking. Some teachers divide the finger paint paper into quarters and make it reach farther. It seems to the writer that it would be better to have the children use it less often and use the paper in large size. The aim of finger painting is freedom and the use of arms, elbows, and whole hands. This can't be done on small pieces. Finger painting should have a different name for the best results are secured when a child uses more than his fingers. Somehow we can't call it "Elbow, arm, hand painting." Finger painting could be restricted to primary grades, if necessary, in a slash-the-budget effort, and firing and glazing clay could be omitted in primary grades since the children have an adult do the firing and glazing for them.

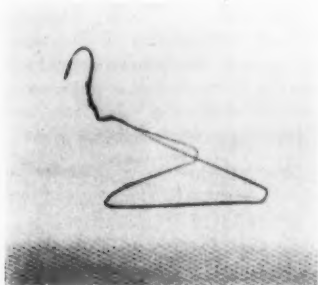
(Continued on page 12-a)

Jean cuts a cardboard roll with the electric jig saw.



HANGERS TO HORSES

BEATRICE LEHMAN, ART TEACHER
E. ALICE BAKER
SUPERVISOR OF ART EDUCATION
MISHAWAKA, INDIANA



GEORGE EARL approached my desk during the 4A art period with two coat hangers and asked for the scotch tape. After several experimental twists and turns, a new type of wire skeleton took shape for the 4A's papier-mâché animals. Quick and simple, these sturdy coat hanger frames allow unlimited individualistic creations.

Two hangers with sides bent down to form legs are joined in the middle by tape. The hooks at either end

are twisted into place to serve as tail and neck pieces. After being stuffed with newspaper and wrapped with string, the animals can be finished with the familiar short, pasted strip method, or wound with narrow, long strips of crepe paper. Enamel paints or opaque water color which is given a coat of shellac provide attractive finishes.

One coat hanger, bent in preparation for the link with the "other half," forms a suitable frame for a variety of bird life.

YARN AGAIN

FLORENCE SPILDE
MARJORIE LARSON
HURON, SOUTH DAKOTA



Designs by fifth grade.

WE WOULD like to tell you how we used an article on design from *SCHOOL ARTS* for December 1950. The article, "A Ball of Yarn" by Asta M. Cullberg, sounded intriguing, so we were anxious to see what our fourth and fifth graders could do with the idea.

We followed the given directions, except that we had our pupils use crayons instead of paint for the coloring. They used many colors and applied them in a variety of ways.

Yes, our finished products surely did have eye appeal. The youngsters themselves were thrilled as they made their designs and after they were on display.

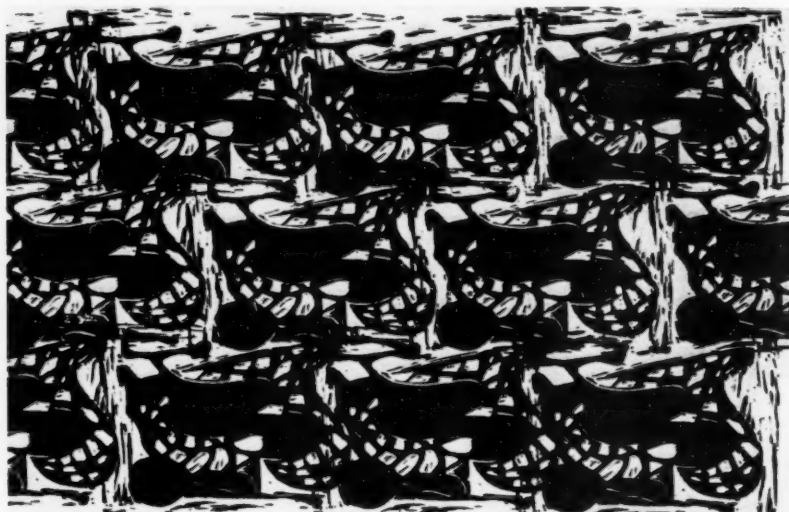
When parents came to P.T.A. meetings they visited our rooms, studied these designs, and commented on the uniqueness of each. "Perhaps," said one parent, "it tells a good deal about the personality of the one who created each design, if we only knew how to interpret the meaning." Teachers who visited our room were so interested in our designs that they went back to their own rooms and schools to try the idea.

Fourth grade designs.



BLOCK PRINTING

ANNA DUNSER
MAPLEWOOD, MISSOURI



CUTTING into a piece of linoleum with a sharp tool is a fascinating occupation. What is there about it? Everyone, young or old, enjoys carving after he has had a try at it.

Miss Ellis learned that children, after they had once been introduced to tool and block, had little patience for working out designs before they started to cut. "Is this all right?" a pupil would ask after making a few scratches on paper. He would make a few improvements then ask again, "Is this all right?"

This year, said the teacher, she would have children experiment with design first and when they had worked out something usable she would bring out the block-printing material.

Design was not a new word for the fifth grade. They had been doing designs of various kinds for all sorts of purposes up through the grades.

One morning Miss Ellis gave each pupil a 6-inch square of drawing paper and asked them to make up a design which could be entirely abstract or could be representative. If the design was made of recognizable objects it must still be a good design. The lines and the spaces should conform to the shape of the square.

The children used their crayons to make designs. At first the plans were nearly all symmetrical with a shape placed in the middle of the paper and other lines and shapes placed around and around that center, just as they had learned to make designs in the primary grades. There were plenty of squares so each child tried out as many as he cared to. The pupils became more and more inventive. More recognizable shapes appeared. More and more designs had their pivotal point off center.

At the end of the class period the teacher asked the children to select their best designs and save them for more work the next day.

In the next art class the pupils were asked to trace their designs on a new square and color it with only one crayon. Most of the tracing was done by holding the paper against a window pane. In making the designs in only one color the children had to think of light and dark effect. If two colors of the same value in the original design were next to each other they became one shape in the new design. In the tracing, many of the smaller details merged into larger masses. The designs became bolder and better, as the teacher had hoped they would.

When the work was completed in one color, all squares were tacked to the bulletin board for inspection and discussion. It was not necessary for anyone to say, "This one is too dark," or "This one is too light." Each child studied his own. Seeing them at a distance and among the others gave each child a new view of his work. They were all eager to improve their designs. There was a mass movement to take down the papers and go back to work. The designs that were too light could be improved easily but those that were too dark had to be retraced and colored more carefully.

At the second showing of the designs much improvement could be seen at once. Each design had some very dark places, some white paper, and some parts colored lightly with the crayon to make a middle tone.

There was still the problem of reducing the middle values to broken-up parts of dark and light, but the teacher knew that her pupils could understand this problem better when the purpose of the designs was brought to light.

There was great jubilation when the squares of linoleum and the V- and U-gauges were brought into the classroom. There was then a discussion of the in-between values. Lines, dots, cross-hatching, were possibilities. Some of the children found that their designs were already satisfactory for they had used small parts that gave the effect of a middle value.



Block prints by fifth grade children.

The blocks were then painted with white tempera paint so the designs could be traced on more readily. While the paint was drying the class considered their designs for repeat possibilities in borders or in all-over designs for surface patterns. Most of the motifs were complete within one square and fit close to the edges (as though it had been pushed into a box) and therefore repeated satisfactorily.

Miss Ellis suggested that the pupil fold back both the right and left edges of his paper until the edges met in the back. There the pupil could see how the block would repeat. The papers could be folded in the same way, top and bottom, if the surface pattern was desired. New lines could be added or shapes extended to join the consecutive units into a new and interesting pattern. Surface patterns could repeat so subtly that an observer would wonder how children could produce anything so interesting.

Altogether, much time was spent making the designs as attractive as possible for this was the art quality of the project. The cutting of the linoleum was merely hand-work which was to be done as speedily as possible, using as little school time as possible. The teacher was aware that any kind of craft work can easily degenerate into mere busy work and, however fascinating, is not educational as it requires no creative thinking.

The pupils traced their designs on the blocks with carbon paper or by rubbing a pencil lightly on the back of the paper squares. Then they were ready to begin cutting. The experienced teacher knows that she can warn small children, solemnly and seriously, of the danger in cutting toward one's hand. She cautions the child to hold the block at the bottom and to cut away from himself and away from his hand. She knows that the small child will heed the warning and will try conscientiously to remember. But the experienced teacher knows that the older children will not heed the warning or take it so seriously. They must be watched constantly. Seventh and eighth grade children cannot be convinced of any great danger, while high school and college students, especially teachers in summer sessions, proceed to cut their fingers almost as much as they cut the block.

The fifth grade did very well; there were not many casualties. The children first tried out their carved blocks with the flat side of an unwrapped crayon and a piece of thin paper. Typewriter paper was good for this purpose.



The teacher's smock is decorated with the blocks made by seven different high school students.

The block is put under the sheet of paper and the crayon rubbed over the paper. The block can be printed several times to see if the repeats are true. This makes it possible for the pupils to correct errors and to make better connections before they put any ink on the blocks.

The next piece of work was to print on paper with water soluble printers ink. Stationery was decorated, greeting cards printed, and book covers and fly leaves ornamented. The children then wished to print on cloth. This necessitated some arithmetic work. The cloth for a scarf or a luncheon cloth or a curtain was measured and cut the right size, then the arrangement of the print was decided upon and marked on the cloth with a pencil.

The actual printing was done best when the children worked by two's or three's. One person rolled out the ink on a piece of glass, then on the block. Another child placed the block on the cloth as marked. A third child stepped on the block since the cloth on paper had been placed on the floor. A thick pad of newspaper had been placed for the printing. The children had to be careful to keep the part being printed on the pad.

The teacher did not encourage the printing of large pieces as it would consume so much of the learning time of the children. She felt that if they learned how to do the block printing and were able to make their own designs the actual printing could be done in the homes.

Planning the block on the cloth or the paper was an actual art problem and received careful attention. The children had gained considerable feeling for good design through this work. They had used originality and had derived much pleasure from doing really creative work.

EXPERIMENTS WITH PAPER FASTENERS AND STRING

JESSIE TODD, LABORATORY SCHOOL
UNIVERSITY OF CHICAGO, ILLINOIS



Illustration A

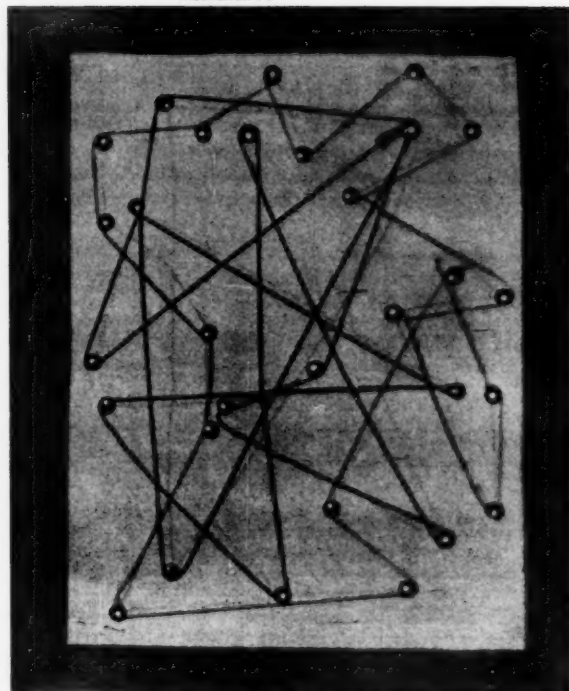


Illustration B

CHILDREN like to experiment with many kinds of materials. Harry punches some paper fasteners into the paper, draws pencil lines to join the paper fasteners (Illustration A), and then adds string. He then adds more fasteners and more string until he finishes his design (Illustration B).

Madelon chooses a ball of very light yellow-green string and a piece of black paper (Illustration D). She then places the fasteners and winds the string around some of them. Then she adds pieces of colored paper and cloth until the design pleases her (Illustration F).

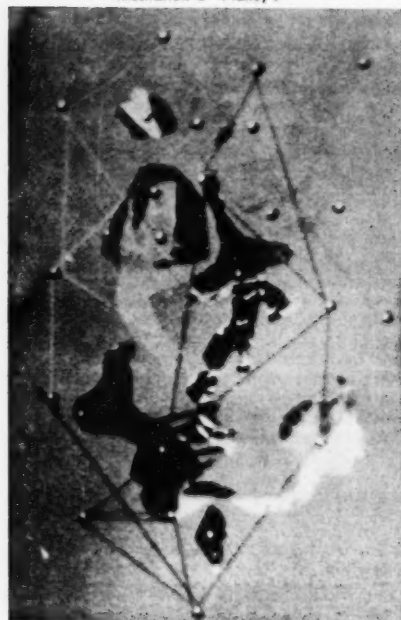
These illustrations took their places in the hall exhibit with many other designs.

Illustrations C and E were photographed as they hung in the hall exhibit. The brilliant, glossy-finish pieces of paper made them shine like jewels. The children said of Tony's, "Sometimes it looks like Chinese!" It was made on black paper. Nancy's was made on an orange background.

When making experiments children like to have a wide choice of colors in background paper and in small scraps. We have one big drawer called "Our Abstract Drawer" and one called "Shiny Paper Drawer." The children feel free to use anything they find in these two places. Occasionally they contribute something to the supply.

Some children took their designs home. Others left them. We took the paper fasteners out of the designs which did not go home. We have these paper fasteners to use for more experiments by the children most interested.

Illustration C—Nancy's



MORE FASTENERS AND STRING

At right, Madelon works with light yellow-green string on black paper.

Her finished design is shown at lower right.



Illustration D

Below, Tony's design had shiny paper that shone like jewels on the black background. The children said, "Sometimes it looks like Chinese."

Illustration E

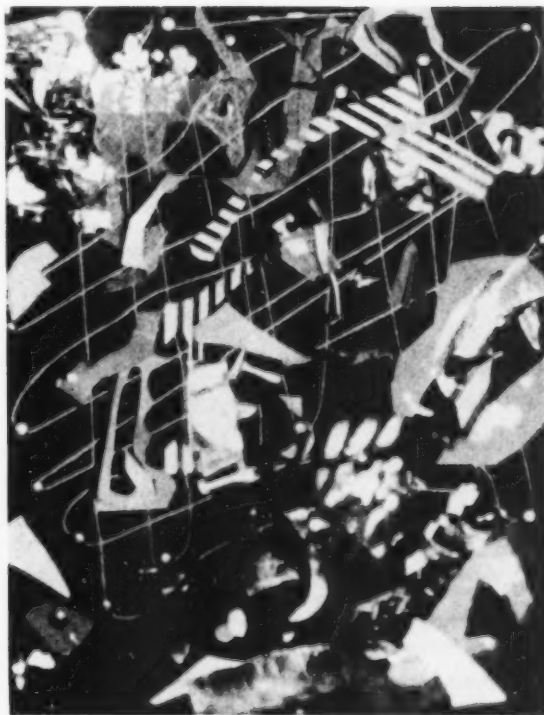
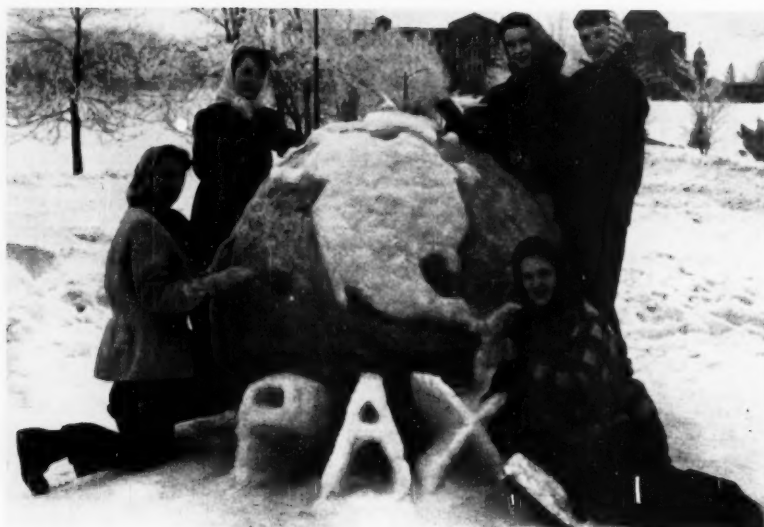


Illustration F



SNOW SCULPTURE

IDA LEAVITT
DULUTH, MINNESOTA



ART students of Stanbrook Hall High School, Duluth, Minnesota, participate in an annual snow sculpturing contest. There is no more perfect a modeling material than an abundance of snow, conditioned by wind, freezes, thaws, and more snow.

The students entering the contest are divided into competitive groups. Planning a project together, they have a week in which to complete it. To the knowledge of our

art students there is no standard equipment for snow sculpturing, but they put into service such tools as a ladder, shovels, and garden trowels.

Ideas vary greatly and portray many themes, including the religious, historical, and modern. A bust of George Washington was erected in a spruce tree setting, while near the chapel a June graduate, in cap and gown, was carved in February snow. In the center of the high school lawn two girls molded a tall madonna. Not far from heavy pine was constructed a seat in imitation of marble. A lamb rested at its feet, and an eagle was poised on top.

Where the snow drifted deep on a hillside, another group of girls developed a theme titled "Stairway to Education." At the top was modeled a large book to symbolize learning. Steps led up to it, and snow figures, representing the various stages of educational development, were portrayed in their climb.

But the prize winner of the school trophy this year was a globe, the continents modeled upon it with packed snow and the oceans dyed with bluing. It took twelve hours just to make so big a ball, and to keep it round in the formation. The girls took an atlas into the field of activity so that their workmanship would be geographically correct. "Pax," meaning peace, was carved with a varnish scraper from large blocks of snow.

Such a contest not only stimulates the art talent of the school to a high creative degree, but it promotes a wholesome outdoor activity in which the entire school takes an eager interest.

PAPIER-MÂCHÉ WITH A DIFFERENT APPROACH

CLYDE JONES
BINGHAMTON, NEW YORK

This shows the beginning steps. Left to right:
Pasting newspapers together. Showing "wads" of
paper which form supports for forehead, cheekbones,
nose, and chin. Covering paper wads with the pasted
newspaper. Details are being worked into the paper.



Left: Students paint with tempera after the paper-
and-paste forms have thoroughly dried. A coat
of shellac finishes the work more permanently.

SINCE time is always an important element to consider before a person attempts any art problem, the following should be worth-while as a craft approach. Though this idea is not new, it is certainly not widespread in practice.

To begin a papier-mâché problem means, to both classroom and art teacher, a laborious, messy, and "not worth the bother" art activity. But at the same time the teacher realizes it is one of the least expensive crafts.

Without using a clay base for the wet towels or newspaper, and without using several activity periods, the approach described here cuts down on the materials and time needed to complete a project. All that is needed is a large supply of newspapers, paste, scissors, and a tray (suitable substitute could be cardboard or pieces of wood). The tray or cardboard should be as large or larger than the mask, animal, or figure that is being created. Since we encourage the children to work in a large manner, any size, approximately 12 by 18 inches, would be good. This base forms a working surface for the construction and modeling so that the resulting form will not have to be moved or disturbed after completion.

Now for the process: First, take six or seven sheets of newspaper (half a full-size sheet is practical) and soak them in the sink (a pail of water may be used if no sink is available). Place a wet sheet flat and on the entire top surface spread with paste. Next, another wet sheet is placed on top and that one is spread with paste until all are "pasted" together. After this is finished the form that is to be modeled can take shape in various ways. If it is

to be a mask, five pieces of moist newspaper should be crumpled to form the base of the face on which this large mass of pasted newspaper will rest. The largest "wad" of paper will be a long "cucumber shape" for the forehead and the other four will take the places for the nose, cheekbones, and chin. With a little patience the form of the face can take almost any appearance—whether grotesque, weird, or just natural. Someone may use the idea that if eyes, mouth, and nose are to be different, they will have to be cut out with scissors or poked through or torn out carefully with the fingers. This means that part of the edges may be folded outward or in to the inside to achieve a certain effect. After the desired results are obtained, these pieces should dry on the window sill in the sun a few days before they may be painted and shellacked. They will loosen quite easily from the cardboard or tray and if trimming the edges is required, scissors or knife may be used.

Animals or figures are easily modeled by wrapping this newspaper composition (wet paper and paste) around crumpled newspaper for a base (such as head and body).

The description of this process sounds complicated but actually it isn't, as many children, young as well as older, find this approach the only interesting one to such a problem. The teacher's guidance is always necessary. This approach saves much delay which can destroy a child's creative energy and interest. Furthermore, a child may secure a truer conception of form and construction than he had previously with "round-about" methods. He works directly in the medium and even though it is somewhat messy it will be only one mess. This method need only take one class period for the construction. The children can experiment and find so many ways to adapt this basic idea of using pasted pieces of newspaper to reveal some creative effort that the results will probably be worth-while through the initial steps.

STRAW IN THE BAHAMAS

RUTH WEILER

ERIE, PENNSYLVANIA



FROM the moment our boat sighted land early in the morning, all passengers were out along the rail for the first sight of the fabulous blue waters. The travel folders were correct, but they could not do justice to the great beauty of this island. The sun added to the festivities for it was a beautiful summer-like day. The natives were out in their little canoes, diving into the crystal-clear water for the coins which were dropped for them. Pennies are no longer an inducement. There is inflation even here among the Bahamian divers! They go overboard for nothing less than five cents these days, although we are told they do go back for the smaller coins at night when the tourists are not around. Ah, inflation, even in this tropical paradise!

Going through British customs here on the island would be a matter of several minutes had we not brought an American car with us. This took considerably longer because of the necessary clearance papers. We were allowed to leave the wharf only after the necessary Bahamian licenses had been affixed to the car, showing that we were islanders, too, and what is more important, allowing the very alert police to have our names and vital statistics in case of an accident on one of the many narrow

streets. It is only very recently that Nassau has allowed any motor vehicles on the island, as the roads were built for horses and bicycles, making traveling by car a great and hazardous adventure—especially on the left side of the road, certainly the wrong side for a North American.

Our home away from home has been ideal, only, home was never like this! Our little native cook met us at the door, the houseboy by her side, and our lunch was awaiting us in a lovely modern dining room. The food, native cooked, is out of this world and each meal is awaited with great anticipation, for no two are alike. We have tasted pigeon peas and rice, turtle pie, and even turtleburgers, conch (pronounced conk) fritters, and many other native dishes. Sometimes we wait until a meal is over to investigate its ingredients, and it is often a great surprise to know what delicious food has been prepared out of a prosaic fish or native bananas. Since the staples are fish, peas, rice, and the like, it is necessary for the natives to have many recipes for these same foods so they too will enjoy them day after day for years on end. Few imported meats and vegetables are within the reach of the native purse, but with a cook such as ours, we too could enjoy the



common dishes when prepared in such delightful fashion.

The islanders are perhaps the friendliest people in the world. There is no feeling of hustle and rush because the island is small, the weather very warm, and that which is not done today will most probably be done tomorrow, or some time soon.

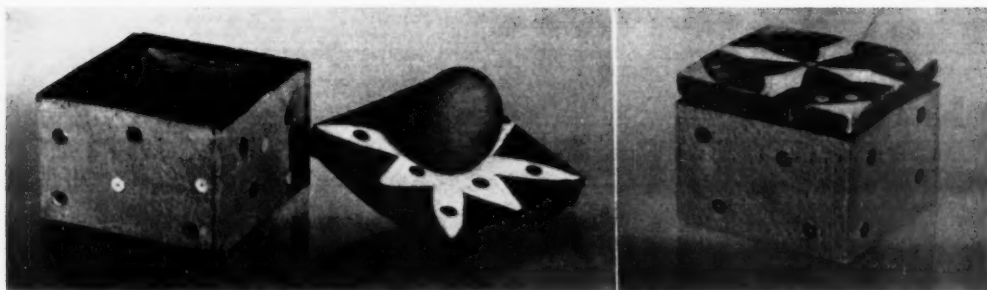
Bay Street, Nassau's main thoroughfare, is busy all day long with shoppers. The fine Bahamian woolen shops and the perfume stores as well as all of the others, do a thriving business, for there are always many travelers on the island. When a new ship arrives in port the town really hums. Planes arrive daily and cruise ships make this a must on their list of stops. But when the newcomers have sailed away, everything quiets down again and the life is once more one of leisure for the shopkeepers and the native market vendors.

There is much to see on the island and the out-islands. Tomatoes, beans, coconuts, papaya, and bananas are raised in all of the Bahamas, and are shipped in the winter as far north as Canada. The wharf is always lined with small craft from the out-islands, filled with fresh fruits and vegetables for the north. Invariably each of these small boats carries its own supply of fresh milk, via a small goat. The odors from the wharf as well as from the open fish market nearby, mingle with the tropical smells of the island and are truly Bahamian and picturesque, to say the least. A visit to the fish market is a must on the traveler's list. The strangest looking fish repose in rest beside crawling crawfish and huge turtles. As quickly as a purchase is made, six or more small native boys appear out of nowhere thrusting their wrapping paper in one's face and shouting, "Penny Please." It is necessary to purchase one of these ragged pieces of paper unless the shopper prefers to carry the fish out of the market by its tail, for paper is

scarce and the native fishermen do not include it in the price of the fish.

The straw market is another picturesque spot to visit. Here the native women weave purses, hats, shoes, everything imaginable out of the coconut fibers and sisal. A large warehouse of sisal is nearby where some of the women sort and braid the long strands. From there it either goes to the native fabricators to be made into these numerous articles for sale, or else it is gotten ready for export. There are numerous sewing machines on the island, most of which are in the native straw market. They are anything but modern, however, being of the hand-crank type. Few of the women have enough money to buy the machines and fewer still have the ability, so the work of stitching the fibres together is left to several women, while the rest fashion the hats and bags to suit their fancy. Each year the native women change their patterns and try to invent a new way of making their merchandise so it will sell first, but since the booths are almost on top of each other, it would be impossible for any one of the stylists to be individual very long. One wanders through this open market and buys practically the same merchandise at any booth. Cotton linings and snaps as well as white thread are all scarce items in the market. The cost is great for these native women, as they must pay the duty on these essentials coming from the United States.

Although there is great wealth on the island, the natives share little of it. However, they seem to be happier in their own way, with the meager necessities of life, for they have the bright sunshine the year around, and there is always fish to be had in the turquoise green ocean at their front door. Perhaps they have learned that it is not necessary to have much of the worldly goods to enjoy life.



Cork veneer—the cork siding previously used for the mold—may be permanently affixed to the plaster box, with waterproof cement, if a soft surface is desired. A used photographic flash bulb, because of its shatterproof coating, makes a good handle. It is inserted in a hole cut in the center of the cork before the cover is poured. An empty cardboard box, into which a hole has been cut (through which the flash bulb may be pushed) serves as support while the plaster is poured. To make the box serviceable, it is glazed or sprayed with plastic spray. A piece of felt, or cork, glued to the bottom of the box, is a further asset.

A PLASTER BOX

MARIA K. GERSTMAN
MARION, IOWA

SHIMMERING snowflakes, branches of evergreens, and other winter-time symbols are inspiration for a school project that offers excellent opportunity for creative designing. By composing a single form unit into the top square of a box, previously poured of plaster of paris, the child learns to organize a pleasing subdivision of a designing field. At the same time, he produces an attractive and useful gift to take home.

Materials for this project are cardboard for the pattern of the mold, $\frac{1}{8}$ -inch thick cork sheet for the mold, plaster of paris, cold water, tempera colors, sequins of various colors, a tube of waterproof cement, and glaze.

The equipment consists of a large newspaper on which to work, a triangle, pencil, pair of scissors, scotch tape, an empty paper cup, a spoon or stick to stir the plaster, a measuring tablespoon, and a paintbrush. For washing paintbrush after glazing, one may use denatured alcohol.

The working procedure may be divided into several steps. Constructing a rectangle (one of the sides of the mold) and a square (the bottom, which doubles for the cover) and cutting these patterns of cardboard, is the first step. Tracing these patterns upon the cork sheet (the rectangle four times, the square once) and cutting these pieces with the scissors, is the second step.

The third step consists of uniting the four cork sides with scotch tape, taking care that all sides on the inside along the base are of equal length (see illustration). The bottom square is inserted at the lower end. Strips of scotch tape are also placed across the upper end, along the edges, to contain the plaster when it is being poured. The width of the scotch tape defines the thickness of the side walls.

For the next step, the box must be turned, so as to rest upon one of its sides. Plaster hardens quickly and must be mixed for each of the side walls separately and be poured at once. It is mixed in the ratio of 2 parts of plaster to 1 part of water—the consistency of gravy. If the mixture is too thick, air spaces may be left and the side walls will

not be even; if it is too thin, it may soften the scotch tape and run out of shape. When it has the proper consistency, it is smoothly spooned into the side of the mold, which rests upon the table, and the plaster spreads and hardens in a matter of minutes. Not until the plaster has hardened should the mold be turned upon another side and the plaster for the next side wall be mixed and spooned into the designated space. After all four sides are completed, the bottom is poured.

When the plaster has completely hardened, the scotch tape that combines the sides of the mold is removed and the cork is peeled off, leaving a textured impression upon the plaster. The mold may be used over again or, if a cork-veneer surface is desired, it may be pasted to the box with waterproof cement.

To make the cover of the box, the bottom part of the mold, or another square of equal size, is enclosed with scotch tape, which is run along the edge of the square once or twice, to contain the plaster. As soon as the case is ready, the plaster for the cover may be mixed and poured.

To fit the cover into the opening of the box, a $\frac{1}{2}$ -inch thick strip of cardboard is bent and cut to fit the inside square of the box, the ends are united with scotch tape, and the little frame is centered and placed upon the poured plaster of the cover, before that has entirely hardened. Slightly pressed into the mixture, it establishes a casing for the inserted part of the cover for which plaster may be mixed and poured immediately.

To avoid waste of material through the trial and error method, this writer has worked out the necessary amount of plaster for each of the sections of a box measuring 2 by 2 by 3 inches (measurements for the lower part of the box). Here are the amounts:

For the first side wall:

4 tablespoons plaster 2 tablespoons water

For each of the following side walls (with the last one needing a little less):

3 tablespoons plaster $1\frac{1}{2}$ tablespoons water

For the bottom (which is a little thicker):

3 tablespoons plaster $1\frac{1}{2}$ tablespoons water

For the cover:

5 tablespoons plaster $2\frac{1}{2}$ tablespoons water

For the inserted part of the cover:

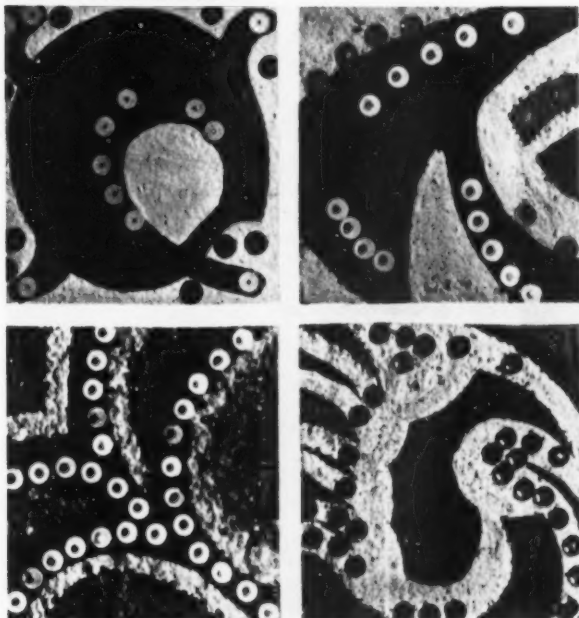
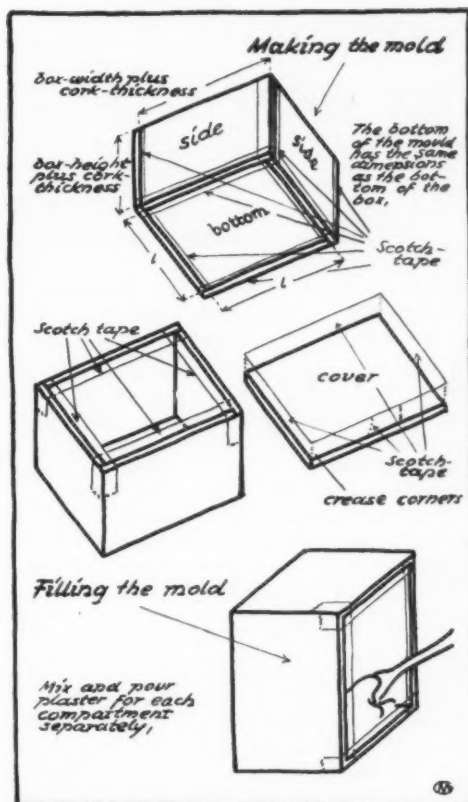
2 tablespoons plaster 1 tablespoon water

The painting of the box is the next step. While the outside and inside of the lower part of the box is simply covered with paint of two different shades, the cover receives special attention. Without preliminary drawing, the cover design is spontaneously developed with the paintbrush. For a design of formal balance, the center may be marked; however, no other lines should distract and limit the child in the matching and measuring of form values developed with his paintbrush. One color should dominate others so that an effective design may be achieved. This color may be the first one to be put upon the designing field, or the last one to complete the design.

For a final stressing of movement, for a high lighting of strategic areas, or for adding specks of color to otherwise unrelated areas, sequins are added to the design (not more than one or two colors). They are first laid out and moved about for attaining the best possible effect; afterwards they are affixed to the design with waterproof cement, with a strip of cardboard serving as an applicator.

The final step consists of glazing the box, after paint and cement have completely dried. Since glaze makes all colors a little darker, the colors previously are mixed with white to counteract this color change. A new finish that does not change the color is now available—a plastic spray.

Besides teaching constructive planning, this whole project, although relatively simple and requiring little time, promises a lasting experience for the child. Because, to him, this project means transforming into design his dreams of a beautiful season.



Branches of evergreen and snowflakes inspire original designs on box covers. The sequins are affixed with waterproof cement. Superfluous cement may be pressed through the center opening of the sequins. Painted after hardening, it takes on the appearance of nailheads.

NEW "TOOLS" FOR GRAPHICS

BETSY LUMLEY
DUSHORE, PENNSYLVANIA

A UNIT in graphics presents problems of new tools, new methods, and a different approach to design and composition. We started our exploration of the graphic arts with a simple printing process—the monoprint, direct and indirect methods. A discussion of design, textures, and effects brought us finally to the question of tools. And here is where imagination and ingenuity can really run wild. That old feather, some sand, rubber bands, razor blades, cotton, burlap, fingers, steel wool, string, and other assorted materials can be used.

Using the direct method, linoleum ink is rolled out on a sheet of glass and then "framed" with some stiff paper (to square the edges) leaving an area of ink the desired size of the print. With any of the tools mentioned, or any others you can employ, begin experimenting. Swish the feather through the ink, noticing the pattern it makes as it picks up the ink; add a few strokes with a stick; apply some sand or your own finger for texture. Then, when you think you have enough contrasting areas of light and dark, and a pleasing design, lay the printing paper over the ink and rub your hand over it gently. Remove the paper and see what you have created.



Eyes of spools, mouth of cotton, scar on face from rubber band, skin texture from sandpaper.



These textures, and the chicken head in the corner, were made with string, a feather, sandpaper, cotton, and a pencil eraser.

The indirect method is quite similar, but instead of working in the ink first, lay the printing paper over the ink and rub fingers, sticks, etc., over the paper to create the picture. After you have experimented with the "tools" sufficiently it will be easier to control your effects—whether you are working for design and texture, or pictorial compositions.

With this project the class became more aware of surface qualities and the effect and need for textured areas in compositions. Some of the students were quite visually minded and immediately began producing landscapes and pictures. Other members of the group were quite fascinated with the new discovery of texture and the employment of such unique tools.

Though we used this as the beginning of a graphics unit it could also prove quite effective and beneficial in the study of design; to stir imagination; or use in a lesson for emotional design, with or without music.



INDIAN FIGURES AND A LOG CABIN

GISELA COMMANDA, A.R.C.A.
TORONTO, CANADA

The Figures. The Indian figure is about a foot high and can be cut from a smooth cardboard box. The base is a single piece of corrugated cardboard with slits, one about $1\frac{1}{2}$ inches in front of the other, into which the feet are inserted. In this way the legs are pressed apart, forming a balance between the feet so that the figure stands steadily.

The arms are jointed with string, a knot on each side, so that the figure can be easily dressed or the attitude changed by moving the arms which are, in fact, marionette arms.

This particular figure, painted in Indian red poster paint, is dressed in brown paper which simulates buckskin, proving that easily available materials can make effective Indian garb. Black darning wool has been back-stitched along the parting to keep the wig in place, short ends being stuck over and down behind the head; front hair is braided and tied with a "thong." A small bird feather, something anyone can find on the ground, completes the decoration of the head.

Fertile minds will find ways with whittled wood or cardboard to make the warrior a bow and arrow to sew on or tie to his hands. Elastic bands might be useful for this.

To extend the activity, a set of costumes and head-dresses could be made which would require further study.

The Cabin. Every child will enjoy learning how to build a miniature log cabin. In this case the 15-year-old student went outside under the trees and gathered twigs $\frac{1}{2}$ -inch thick; she cut them into 5-inch and 8-inch lengths for the ends and sides, placed them in a vise, and notched them with a fretsaw. But notching can be equally well done with a jackknife and no vise.

She worked in a square, laying the notched "logs" on each other and adding glue at the joints. A door opening was left at the front and a window at the back. Pieces of cedar were cut to size for door and window frames. It was her own idea to make a built-in bed for which she later intends to make a miniature patchwork quilt.

The roof is a folded piece of spruce bark we happened to have on hand; otherwise cardboard should do and a scrap of tar paper glued over it to give a realistic effect. A hole was cut for the chimney, a piece of cardboard might be rolled for this but our student used a piece of tin.

The two trees were made of painted cardboard with a wooden slat support which formed the trunk and was covered with real cedar bark. At the bottom the trees were attached to a piece of gray driftwood from the lake shore which simulated rock.

The little canoe of birchbark and carved cedar paddles are the work of another student and the method of making them was described in the May 1951 issue of *SCHOOL ARTS*.



TWIGS BURST INTO PERMANENT BLOOMS

MAYBLE HOLLAND
RUTH LEMBKE
WAUWATOSA, WISCONSIN

MISS MAYBLE HOLLAND, supervisor of art in the Wauwatosa Public Schools, vividly described to the sixth graders the table decorations she had seen at a department store in Chicago recently. The idea took hold and the children asked to make some like them for their own homes.

Each child brought in a twig with branches. Bowls, brought from home, were well-greased. One person mixed plaster of paris and poured it into the bowl while another held the twig until the plaster mixture hardened slightly. That formed the base.

All of the boys and girls created floral and leaf designs and made patterns of their final choices. From colored paper the flowers, buds, leaves, imaginative insects,



and birds were cut, curled, glued, pasted, and twisted onto the stems with narrow strips of crepe paper. Bases were removed from bowls by using hot water. Then stems and flowers and leaves were enriched with paint. Papier-mâché toadstools, birds' nests, and birds, too, received paint. Each child had a floral piece of real beauty, and each experienced the satisfaction that comes from solving new problems and creating something new.

There was a variety of uses for these creations: center pieces at the faculty dinner, an exhibition of "how-to-make" at the ACECI Conference, table decorations in the classroom, and centerpieces for their own homes.

I took a colored movie of the children as they progressed from one step to another in this undertaking. The final scene is at the home of one of them with a shot of the family about the dinner table, eating. In the center of the table is the floral arrangement.

This creation was one piece of art work that every single child insisted on taking home.

FLOWERS UNDER GLASS

NATURE'S FORMS AND COLORS MAKE
INTERESTING ART MATERIAL

HOW often does one look at a fresh flower and wish that its beauty of form and color could be retained forever.

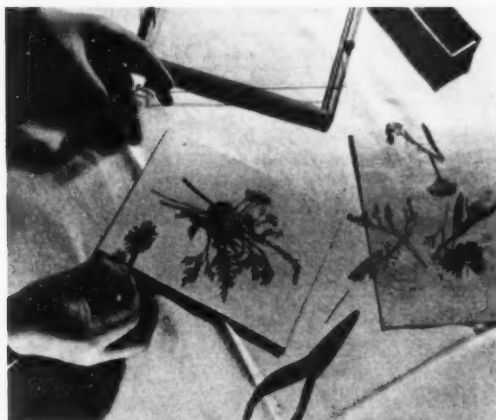
A Brooklyn woman, Mrs. Robert Boone, has found time to resurrect an old art which uses nature's material for design and color experiments. Employing an ancient method of drying and preserving flowers, she has made it possible to provide materials for the amateur flower-arranger who would like to see his handiwork remain and not wither away with the first change in the weather.

In a certain sense she mummifies the flowers by wrapping them in ordinary newspapers and putting them away to dry under pressure. Her press consists simply of two old-fashioned hand irons and a piece of plywood. What her flowers lose in three-dimensionality, they gain in longevity for, after they are properly framed, they have a life-expectancy equal to that of any ordinary picture.

Mrs. Boone, who has twice won the Silver Medal at the New York Horticultural Society Exhibits, mixes this unique hobby with the usual arrangements of fresh flowers and the making of her own pottery containers for displays.



Above: The lovely flowers of spring, summer, and fall are here blended in the improbable but beautiful bouquet under glass, made possible by a hobbyist's handiwork. The huge, complex blossoms in the center are the fabled passion flowers, said to be symbolic of the Crucifixion.



Left: The tools of the dried-flower artisan: the tweezers in her hand, and the needle, are used to pick up and place the flowers. The small pair of pliers is used to insert the picture-frame nails and to pull them out when necessary. An arrangement has already begun as Mrs. Boone prepares to place an annual chrysanthemum into composition.



Above: Placing the freshly picked flowers from her gardens in between ordinary newspaper sheets to dry. She is working with mimosa and heather sprigs here.



Left: A closeup of dried flowers; clockwise from lower right: Queen Anne's Lace, Galardia, Coxcomb, Oxalis leaf. Flowers like the Coxcomb retain their colors in almost the natural intensity but some flowers, particularly cornflowers, fade to a pale blue. Note that even the tiny flowerlets of the Queen Anne's Lace are intact.



EVERYONE DECORATES HOUSES WITH WREATHS
AT CHRISTMAS TIME. Author, Age 17: Anonymus
Cass Technical High School, Detroit, Michigan

JUNIOR RED CROSS USES PAINT

ROSEMARY BEYMER, KANSAS CITY, MISSOURI

THE American Junior Red Cross International School Art Program is a natural outcome of the efforts of educators to promote among young people the feeling of belonging to a family of nations and to bring them into communication with the youth of these nations through the universal language of art. It is a means by which youth may speak to youth across the barriers of strange languages, customs and environments.

This is the beginning of the fourth year for the program. Teen-age boys and girls from seventh through twelfth grades have sent thousands of paintings to the American Junior Red Cross for distribution in foreign countries. These pictures tell the story of American life as the student sees it in his everyday experiences. The exchange feature of the program, which is its basic value, is now operating to a greater extent than was possible at first, and foreign countries are sending growing numbers of paintings to the United States.

Students find inspiration in this program and enjoy taking part in it. Teachers who have participated in it like it for its high social concept and for its value as an art project in the classroom.

The Area Committee Chairmen for 1952 are:

EASTERN AREA (Eastern Arts)
Marguerite Walter, Supervisor Elementary Art,
2101 Chestnut St., Philadelphia, Pa.

MIDWESTERN AREA (Western Arts)
Ruth Whorl, Director of Art Education, Akron, Ohio.

PACIFIC AREA (Pacific Arts)
Archie Wedemeyer, Director of Art Education, San
Francisco, Calif.

SOUTHEASTERN AREA (Southeastern Arts)
E. Frances Grimm, University High, Columbia, S. C.

NATIONAL CHAIRMAN (National Art Education
Association)

Rosemary Beymer, Director of Art, Kansas City
Public Schools, Kansas City, Mo.

Available for school use: exhibits, foreign and domestic,
2" x 2" Kodachrome slides and film strips. Send to your Area
American Junior Red Cross Office when requesting material.

The 1951 International Art Exchange Exhibit in New York City included selections from the International Art Exchange Program, jointly sponsored by the National Art Education Association and the American Junior Red Cross.



HAYRIDE

Bonnie Crane

Hickman High School, Columbia, Missouri.



DANCING IN THE GIRLS' GYM

Author: Anonymous

Richmond, California.

SUDDEN STORM

"My picture shows a sudden storm at a beach near our city. The bathers are all gathering up blankets and other belongings to rush to shelter until the storm is over."

Helen Weisman, Age 14, Grade 10,
Abraham Lincoln High School,
Brooklyn, New York.



SNOW FIGHT

"The children are all having fun,
Lots of snow for everyone,
And this scene is one, I know,
You'll see wherever there is snow."

Rita Lois Sparrow, Age 13
Division of Physically Handicapped,
Brooklyn, New York.

ICE HOCKEY

"A hockey team playing at the Rhode Island auditorium. I drew this picture because I always like to see them play."

John Burns, Age 13, Grade 8A,
Nathaniel Green Junior High School,
Providence, Rhode Island



DESIGNING WITH COLOR AND SUNLIGHT



Illustration 1.

RUTH CASE ALMY
DENVER, COLORADO



Illustration 2.

Art students making frengosi panels to be installed in the library as a memorial gift to the school.

OUR art department is always on the lookout for new ideas for adding beauty to our school," writes Betty G. James, supervisor of art in the Leonia, New Jersey High School. "A method of simulating stained glass was brought to our attention as a creative craft that would enable us to beautify our classrooms at a price we could afford."

Through study of a text on this subject, with its many illustrations, and observation of windows in neighborhood churches, students were introduced to the principles, techniques, and materials used in the stained glass craft. One group visited a stained glass studio nearby and observed each step in the making of a stained glass window.

Much was learned about the possibilities and limitations of colored glass and lead through simple use of these materials. Scrap pieces of stained glass were scotch taped to the windows and their various shades and textures carefully noted (see Illustration 1). Larger scraps, cut into pleasing shapes and bound with $\frac{3}{8}$ -inch lead, made colorful shade pulls for curtains in the mathematics room. Small groups cooperated in making kaleidoscopes from oatmeal boxes. Through these could be studied an infinite variety of miniature rose windows formed by shifting scraps of colored glass placed in the end of the box. Each piece of glass was outlined with a border of black. Even such a limited experience with glass and lead made it clear to the students why work in this craft

is prohibitive for most amateurs because of the tools and technical skills involved.

Then we introduced the "frengosi" method of simulating stained glass—claimed to be the nearest approach to this craft using substitute materials. Frengosi is pronounced Fren as in FRENch, Go as in Gothic, Si as in Stimulated. Briefly, the process consists of transferring a suitable design to black building paper, cutting out those portions of the design representing colored glass, gluing the resultant black stencil, representing lead lines, to a sheet of clear textured glass, and painting the glass with transparent sunfast paints. The manner in which the paint is applied gives the appearance of stained glass.

New paints are now on the market for use on glass and details may be obtained from your dealers. Certain oil paints may also be used. When coated with clear varnish they will adhere to glass indefinitely. Glass thus painted is easy to store between class sessions.

Familiarity with this new medium was obtained in the making of small color wheels by one group, and simple geometric designs by another. Squares of white paper were folded and cut as when making "snowflakes" designs. A band or pathway $\frac{1}{4}$ -inch wide was left between each opening cut into the paper. When a satisfactory design was obtained it was transferred to black building paper and cut out with a knife or single-edge razor blade.

Illustration 3.
Colorful panels of simulated stained glass bring beauty and inspiration to bare windows in the school library. Note the happy librarian, next to the boy at the right.



The black, stencil-like design was glued to the textured surface of a square of the textured glass by using ordinary glue. Excess glue was wiped off with a damp cloth. Just before painting, all trace of oil from fingerprints was removed from the glass by sponging it lightly with alcohol or inexpensive cleaning fluid.

Painting the glass proved to be most exciting. Many were the "Oh's" and "Ah's" when colors were applied to the glass and held to the light. Students became so entranced with these brilliant translucent colors that they often used them without regard for the symmetry of their designs (see Illustration 1). Attempts were made to imitate the irregularities found in antique glass. The hammered surface of some types of glass provided this texture, but other effects such as striations and bubbles were obtained by tucking the paint in close to the black paper, then running the brush strokes across the glass from side to side, patting it with a finger tip or stippling with a brush. If a color were unsatisfactory it was wiped off with turpentine before it dried. Once dried, it was more easily removed with fingernail polish remover.

Disposable palettes were made by taping white tracing paper to pieces of cardboard. Students work in groups. Colors were mixed and exchanged or shared to minimize waste. By suspending a brush in turpentine without touching the sides or bottom of the jar, then pressing the paint out on a cloth, it was possible to clean brushes with very little turpentine.

Having learned to handle this fascinating medium, pupils were then ready to design individual medallions. When finished, these panels were installed in sections of the school windows over the existing window glass and fastened in place with glazier's points. A coat of clear plastic was sprayed over each to protect it from dust and scratching.

An eighth grade group chose to illustrate historical events of local interest. This came as a result of a special assembly program where they had heard stories connected with early settlers and the Revolutionary War. Each pupil made an illustration of the story he liked best. Six were selected by the class to be done on glass for

windows in the main hall. The rest of the class, not wanting to miss the fun of painting on glass, was allowed to proceed with a simpler problem correlated with studies in natural science. Familiar birds were copied from pictures and arranged on a suitable background. This afforded a study in color contrasts and space relations.

A high school group of special art students chose to provide decoration for the library. An all-over plan was adopted, calling for three panels in the lower sections of the end windows, connected by a border, with single medallions placed here and there in other sections. The plan was flexible so other art students might contribute medallions from time to time. Subjects were chosen in consultation with the librarian and English teacher (see Illustrations 2 and 3).

Says Mrs. James, "Although much hard work was involved because this was all very new to us, the results more than paid for our troubles. A tea for mothers given by the home economics department offered an opportunity to formally dedicate the windows. Just at the right moment the sun shone in all its power and glory and the sparkling beauty of our 'stained glass' was breathtaking."

All designs were made to conform to the limitations of materials as they are used in this craft. Of special interest are the laws of light action in translucent color, so successfully mastered by medieval craftsmen. This is the real key to the unique jewel-like quality of 12th and 13th Century stained glass. These same laws are known and observed today by leading contemporary craftsmen. Sunlight, passing through translucent color, spreads or radiates. Colors differ in their reaction to light and to each other. They also vary with every passing cloud, hour of the day, or change in seasons. Light and distance tend to confuse forms and modify contours. Black is used to separate colors and control the amount of light coming through a given area. Merely a cursory knowledge of these facts makes one eager to explore this unfamiliar field of "active color." The use of translucent color on glass, in sunlight, offers unlimited possibilities in terms of modern design, not necessarily confined to stained glass techniques.

ANIMALS OF MANY MATERIALS



MRS. LELA TERREL,
ART TEACHER

BURTON STEPHEN,
SUPERINTENDENT

HUNTINGTON,
INDIANA



THE eighth grade class decided to make toys for the smaller children in their families. Each one decided what he desired most to create.

Materials were then brought in which proved to be many different items such as newspaper, marbles, cotton, buttons, yarn, crepe paper, rope, scotch tape, wire, tissue paper, string, and wheat paste.

A sheet of folded newspaper was rolled and then tied with a string. Four of these rolled newspapers tied together were used for the body of each animal. Two to three of the paper rolls were used for the legs. The paper for the legs was folded over the body and twine string was crossed around the body and legs to hold them securely in place.

Newspaper was crushed and tied onto the basic body to form the shape of the animal to some extent. The students then tore paper in narrow, short pieces and pasted them onto the body until they had their finished shape. Heads, tails, and ears were added. Torn tissue paper was pasted on the entire animal. This was done carefully and neatly. One piece overlapped another to make it smooth.

Tempera colors and India ink, with a coat of shellac, finished the animals. Some of them were decorated with ribbons and bells. A few of the students made dolls and dressed them as shown in the picture. Some were used in Christmas plays and in marionette plays.

Texture is expressed by the way the medium is removed, or added, or by pressure upon the medium.



VIVID EXPRESSION THROUGH TEXTURE PAINT

MARIA K. GERSTMAN
MARION, IOWA

CHILDREN do not only observe with their eyes; they reach out to touch what they see. To them, texture is as important as is form or color!

A new medium, widely employed in modern interior decoration, offers excellent opportunity for expression which may be exploited by the art teacher. Texture paint, sold as a white powder in paint stores, mixes with water to a thick paste which hardens very slowly. While in a soft stage, impressions made retain shape; substance matter may be removed or added. Several hours later, a leathery hard consistency makes the design permanent.

All that is needed for texture painting, aside from the paint itself, is a good background and a simple tool with which to work. For a background, a stiff piece of pasteboard, which a few days earlier has been coated with flat white wall paint to prevent it from absorbing moisture, is good material. For the best effect, the pasteboard may be covered with a rough textured fabric before it is painted. (Paste overlapping edges to back of pasteboard.) To such a canvas board the paint clings well and the texture is effective where the background is bared. (Canvas boards also may be bought, if desired.) For a tool, a metal dessert spoon will do well. (The illustrated picture was entirely "painted" with a spoon, except for the siding of the house, which was done with a blunt table knife.) However, other self-styled tools may be invented.

The work is not as messy as finger painting and a folded newspaper is enough table protection. The "paint" is mixed in a paper cup, poured onto the canvas board, and spread evenly to cover the entire surface to about 1/4-inch thickness. This is done with a spoon or with a flat paintbrush. Remaining paint may be kept for adding form and texture, where needed. About 10 minutes after the paint has been spread, it has set enough so work may begin.

The nature of the medium does not permit accurate relief work, nor is this desired. Texture alone is the important issue in this case. The technique is somewhere between "drawing in sand" and "modeling with clay."

Outlining the major form masses is the first step. Next, the medium is spooned and scraped from the areas which are to express depth (like sky areas, for instance). Then, new paint is spooned—or dropped from the spoon—onto areas which step out of this space. Texture is expressed by the way the medium is removed or added, or by pressure upon the medium.

When the picture has been completed and the paste has entirely dried (about 24 hours later) the whole may be painted with simple, effective tempera colors, the light and shadow effects supplying detail. Varnish or glaze, applied after the colors have dried, will emphasize and preserve these colors. A soft luster may be achieved by brushing the dry painting with self-polishing wax and by going over the dried coating with a very soft brush.

Although at the beginning stage of the project a new start may be made (in case of failure) by simply washing the texture paint off the canvas board under a running faucet, time and energy may be saved by having a layout in mind before any work is begun. A small pencil sketch will be sufficient.

Since the project is primarily concerned with texture, and this can only be developed as the work proceeds, the layout need only define major form masses. These should be arranged as simply as possible, so as not to detract attention from the textural expression and not to complicate the project. A house (seen from the front or side), a tree, maybe a picket fence, a hill, a mountain—or a combination of any of these—all become interesting texture experiences.

LET'S USE PUPPETS

JOSEPHINE MILLER, PRINCIPAL
JEFFERSON SCHOOL
LA CROSSE, MICHIGAN



A neighborhood show in the backyard.

LET'S make some puppets and then let's make a little show to let them play in. Yes, you can do it even though you might never have tried it. It's a highly interesting and valuable activity for children from nine to twelve years of age and may be carried out in home or club groups as well as in schools and recreation centers. Children who learn how to do it make up their own little neighborhood shows and what could be better or more fascinating for them?

Heads may be made of various materials. The stuffed rag doll type will do if you have no other materials with which to work. A head may also be made by covering a small ball with cloth. Faces may be made by painting on the eyes and mouth or by sewing them on with embroidery stitches.

The best and easiest head to make and to control for children is made with clay, the kind which is in all schools and is used to model dishes, animals, and other figures from the kindergarten through the grades. This clay becomes hard when dry and does not require baking. It may be purchased as wet clay all ready to use or in powder form called clay flour. This needs only water added to be ready for use, and is cheaper than wet clay. A 5-pound box will make about 18 puppet heads and costs about 65 cents at school supply houses.

To make the head, take a piece of clay a little larger than you wish the puppet head to be when finished because the head will shrink a little in drying. Form the

clay into an egg shape and push up some of the clay for the nose. You need not put on a neck or ears or a mouth. The mouth is better painted on when the face is dry.

When the head is made be sure to put three paper clips or small hairpins into it while it is still wet. One at each ear to tie the string which controls the head. The third clip is inserted at the neck to sew the body onto later. Leave the head to dry where it will not be disturbed for four or five days. Do not try to hurry the drying in an oven. When it is dry, paint the face with tempera paint. Orange and white make a good face color. Paint hair on boys and glue real hair on girls.

Now you are ready to make the body. Cut the parts from cloth and fill with salt or sand to give the proper weight to the arms and legs. Dress your puppet in soft, loose clothes.

Now a word for the teacher or leaders of children. Have you a child who is too shy to express himself well when he stands before an audience? Try concealing him behind the curtains of a puppet stage. Allow him to project his personality into that of a marionette and see what happens. Never appear impatient or annoyed over a child's attempt at expression or over the manner in which he controls his puppet when he is learning how to do it.

It is a joy to watch a child unfold in ability to speak in a natural, expressive manner when the teacher laughs with the children instead of frowning at their first clumsy attempts. Remember that the most important part of this

whole thing is the development of the child, not the play. Fear can be replaced with self-confidence if the teacher is wise and patient. Yes, it is more work and worth it!

Puppet shows offer a splendid study in cooperation between child and child as well as between teacher and child. The whole thing is a "together" problem. Together the show is planned, scene by scene. Together the puppets are made, the stage is constructed, and the backdrops are painted. The show itself is given only when everyone concerned works together in harmony and with consideration for each other. Each child must learn to be helpful throughout the show. He must work quietly and must keep out of the way of the actors and the stage crew.

Unusually clear enunciation is a "must" in any puppet show. Voices may be muffled behind the stage and curtains and there is no change in facial expression on puppet faces to assist in an understanding of what is said. What an opportunity to teach children to speak more clearly!

Since each child creates his own lines, a show of this kind is a high type of lesson in creative expression. The teacher notes the mistakes in speech and quietly suggests changes to each individual after the performance.

Self-assurance is more easily attained for the shy child behind curtains where he does not see his audience. The show-off type of child learns to do his part with no more attention than anyone else.

Let's provide a simple stage and at the same time give children a good manual experience. It may be made from a large carton. Cut away most of the front and top. Paint or paper the back for a background. Hang other scenes over this for other acts if you need them. String curtains across the front. They may slide on wire.

Another simple stage may be made from a table turned upside down. Nail a stick across the front legs to string the stage curtain on. Nail another stick across the back to hang the backdrops on.

Do not plan to do all of this in a week or two. Keep in mind that it is the child who is important. His happiness and development is the measuring stick for the success of the show.

Now let's think about making up a show. Here is one way to go about it if you wish to plan one from a story. You do not need every bit of a story in your show. You may leave out some of the parts which are difficult or which have too many characters to show with puppets. It is better to have only one to four or five on the stage at one time. If your stage is small, two or three are enough. Parts which you need but do not wish to show on the stage may be told to your audience by a child who acts as an announcer.

Make a list of the scenes which you plan to use. The teacher and pupils do this planning together and write each one on the board where all can see. Do not write what is to be said, word for word, as each player will decide for himself what he wishes to say. Your suggestions written on the board might be something like this for a scene from CINDERELLA.

SCENE I

Cinderella is seen working busily in the kitchen. Her two sisters enter and interrupt her by asking her to do things for them. They talk about going to the ball that evening and plan which dresses they will wear. Cinderella asks to borrow one of their old dresses

so she may go and see the prince. The sisters laugh at the idea and tell her that she must stay at home. They leave to get ready for the evening. Cinderella weeps by the fireplace. The fairy godmother appears and asks her why she is weeping. They talk and plan for Cinderella to go to the ball. After Cinderella is ready the godmother warns her to be back before midnight, else all of the fine gifts will be taken away.

Notice that no specific directions are given as to just how each character is to act and no conversation is given. The reason for this is to allow each child to use his own initiative in speaking and acting.

Plan all of the scenes in this manner. Then make a list of all of the characters needed in the show. Each child chooses the part which he wishes to play. Two or three will be needed for the stage crew to open and close the curtains, change the stage backdrops, put things on and off the stage, and assist the puppeteers when necessary. One person will announce the name of the play, the characters, and tell any parts which are necessary to help explain the show, especially if only parts of the story are played.

Before placing your puppet upon the stage it is well to practice holding it, making it move about, making it move the head, hands, etc.

Most puppets need one string which goes from one ear to the other and one string which goes from one hand to the other. This one is sewed to the palms of the hand. No string is needed on the legs. If you move the puppet forward as if he is walking it helps if you move the head and body slightly to make it appear more lifelike. The puppet is never held perfectly still for a long time. Avoid doing one motion over and over, as jiggling up and down. The puppet who is doing the talking moves all of the time he is speaking.

Try out a scene with each player making up what he wishes to say and the teacher may suggest and encourage where necessary if she does not command and dictate. The same scene may be repeated with the same group or another group. Each time the talking parts change as new players give their interpretations. Praise and laugh freely. Avoid making any child feel unappreciated. The least capable one needs your kind words and encouraging smile to help him gain confidence and overcome his shyness. If he grows in these things under your guidance, the whole project has been a success, no matter what the show is like. Make it a pleasurable experience rather than trying for a finished product. A creative dramatics play need never have an audience to be a success as so much of the satisfaction comes in the daily experiences while creating it.

Some stories which make good puppet shows:

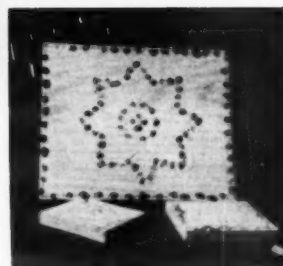
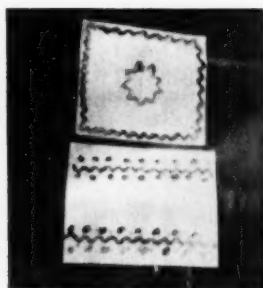
- Jack and the Beanstalk
- One Eye, Two Eyes and Three Eyes
- Pinocchio
- Hansel and Gretel
- Cinderella
- Snow White and the Dwarfs
- Epaminondas (short and few characters)
- The Three Wishes (short and few characters)
- Pandora (short and few characters)

Some good books to read as a background for creative dramatics:

- The Roll of Speech in the Elementary School (Elementary Principal's Bulletin, NEA, 16th St., N.W., Washington, D. C., 1947—\$1.00)
- Playmaking for Children (Winifred Ward)
- Arts in the Classroom (Natalie Cole)
- High, Wide and Deep (Dixon)
- The Creative Adult (Hughes Means)

NORWEGIAN HAMMER CRAFT

PEARL AABY
ST. PAUL, MINNESOTA



AMONG the old Norwegian antiques which were brought to this country by our ancestors, we find many types of art craft which prove useful to us in our own day. Among these arts is the old design method of hammer craft.

Rickrack Design. This design is easy to work out and quite effective for borders. It has a firm yet lacy edge to its neatness.

Star Design. The shape and size of the star depends on the space to be filled. The number of points may vary, but the most commonly used star was the eight-point pattern. The center of the star is also designed.

Groove Design. The groove design is made by placing one hammer nail point close enough to the other to form a groove. It is a continuous line of nail holes. It can be made in a straight or wavy line, depending on the space and design pattern used.

Circular Designs. Circles of various sizes are hammered, using the groove hammer method. Smaller circles look more dainty. They should be used on smaller areas. The larger circles are made in the same manner. These are easier to work on. The larger circles should be used on larger areas. Both large and small circles can be used together on the same design to vary the pattern.

By overlapping circles, the second circle should reach over to about the center of the first. This makes a double circle pattern. There can be one or more smaller circles inside a large circle, or two or more circles overlapping each other. Three circles can be overlapped to make a triple circle pattern.

Materials and Methods. Use blocks of wood that are thick enough to stand the nail holes without cracking.

Newer wood will hammer up more easily and is less apt to crack. Use a fairly large nail with a semi-flat point, as it should not hammer down deep into the wood. Two or three taps with the hammer should send the nail down deep enough into the wood to make the imprint wanted. Loosen the nail with each tap, pulling it out each time. The nail should be easy to jerk out by hand. Do not hammer it in too far. This may split the wood. Too, it will spoil the outcome of the pattern.

For someone who has not seen this technique on a finished model, it may be well to practice the hammering exercise before making the original design. Various results are obtained by using different types of nails. For small designs, the nail must be smaller. Likewise, for a larger pattern, the nail should be a larger one.

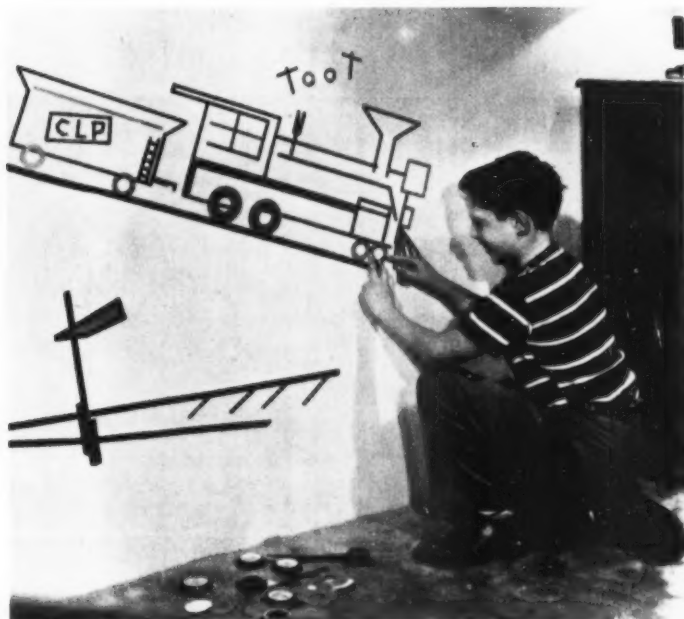
These hammered designs can be used to make wooden hot-dish bases, bases for vases, designs on wooden boxes, wooden pails, panels, borders on wood, table tops, designs on furniture, knife handles, wooden plates, shelves, picture frames, and many other useful articles.

The safest way for a beginner is to hammer the nail in lightly, then pull it out. Place it in the same groove and hammer again lightly. Repeat this until the groove is of the depth and width desired for the design.

These nail holes can be painted. This will emphasize the design. Work out the painted design in a solid color. Use two or more colors, or a planned color scheme.

The entire wooden form can be painted or stained. The colors for the nail holes can be added later. Enamel makes a good substantial paint, but more perishable paints can be protected by using a thin coat of shellac.

DESIGNS WITHOUT END



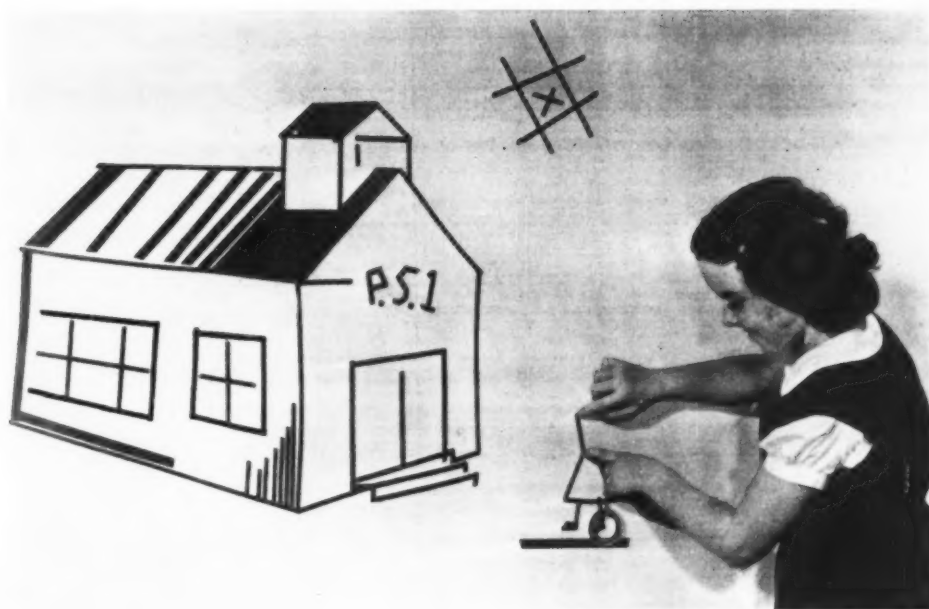
"Stick Pictures" for wall murals are easily made with colored adhesive tape. Simple figures and designs of birds, bees, and animals make modern and colorful decoration for schoolroom walls or a child's room at home.

The self-adhesive striping presents a fascinating new method. Designs such as this are inexpensive and timesaving. The tape comes in pale and dark green, pale and dark blue, bright red and ruby red, yellow, dark brown, black, and silver.

Original decorative effects can be achieved with this durable enamel-finish tape which may be removed when you wish to change the effect. It may be used over again, the makers say, and it is washable, waterproof, and color-fast.

Colors may be used in different widths of contrasting tape for dozens of other uses, including lettering and gift packages.

*Courtesy of The Meyercord Co.



PAINT IS WONDERFUL

JESSIE TODD
LABORATORY SCHOOL
UNIVERSITY OF CHICAGO, ILLINOIS



YES, paint is wonderful! When the bottles are new you can arrange them on the shelves in the little storeroom. A row of white ones, then a row of red ones. The Swedish rooster and the Mexican vase look nice in among the paint bottles (Illustration 1). On another day you can arrange them all over again.

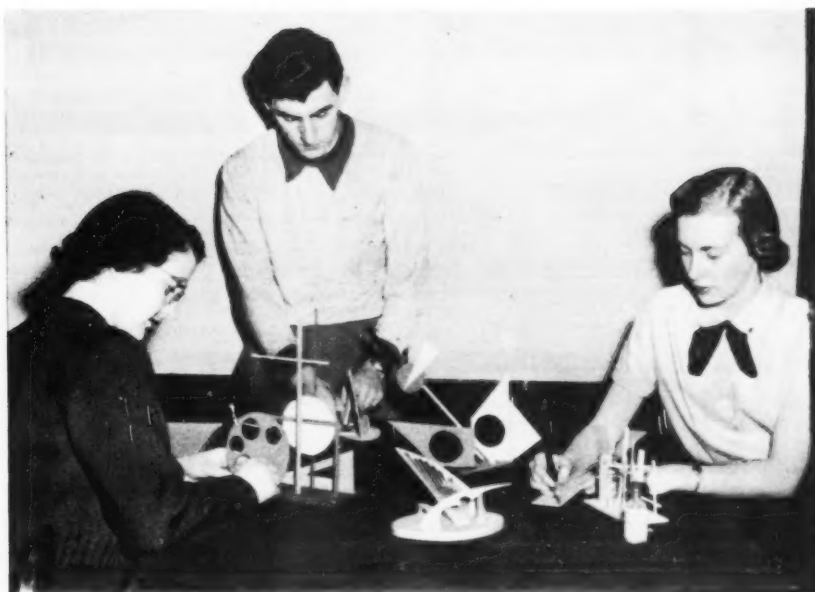
In the art room it's fun to put all the gayest new bottles in a row on the edge of the table (Illustration 2). Lively magenta, yellow-green like the new Spring grass on the Midway nearby, turquoise, two kinds of yellow, red, orange, and a purple that looks like the dress of a queen. The covers are laid on them. They can be uncovered on a minute's notice whenever you need the color. Joan, grade 4, is using many colors in her lively street scene.

With paint you can make it rain as Mike is doing (Illustration 3). He has just decided a weighty problem. He couldn't make up his mind whether he'd make the back of the car or the front.

When you've seen an Autumn leaf that seems like magic in its changing color, you can paint a big one on a black piece of paper as Judy decided to do and then make the little leaves dance around it. And Mitchell can always paint the butterflies she loves so much.

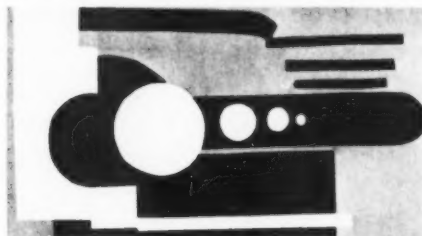
Sandra and Carol like to sit and make up many designs as they paint beautiful napkin rings, fine enough for the most important guests a family could have (Illustration 4).





These students are at work on a three-dimensional design by Frank Wallace, Art Teacher, State Teachers College, Superior, Wisconsin.

WOOD FOR THREE-DIMENSIONAL DESIGN



An experiment in two-dimensional design.

BALSA wood is a versatile material for building designs in three dimensions. Combined with glue, string, wire, and show-card paint, many fascinating projects may be created.

These materials give the student who thinks he cannot draw, new inspiration and enthusiasm in the field of three-dimensional design.

The project should be preceded by a few lessons using paper forms to acquaint the student with the elements of design.

The balsa wood is easy to cut into strips, geometric and free forms, and is held in place with a good glue. The forms may be readily removed and be replaced by other forms for good proportion, balance, and harmony.

These three-dimensional designs may be painted to add sparkle and color harmony. The paint evens the soft surface beautifully.

This project may be followed with wire sculpture and mobiles.

Most students can use these materials for constructing designs in place of pencil, chalk, and water colors. The results are satisfying and the foundation for future design work has been laid.



Illustration A.



Illustration B.

WHITE PAINT ON BLACK PAPER

JESSIE TODD, LABORATORY SCHOOL
UNIVERSITY OF CHICAGO, ILLINOIS

THE sixth grade program needs to be very interesting.

The girls are boy-crazy and the boys like the girls very much. This boy and girl idea dominates their thinking. When work is very interesting it gets their attention.

Using white paint on black construction paper was a new technique to many of the sixth graders. They like new things. Alice (Illustration A) chooses to paint a subject very dear to her, "dogs who win blue ribbons." She has illustrated this subject for three years at intervals.

Stephen (Illustration B) likes to paint funny clowns. He made the spots on the clown's face by using his paint quite dry.

Jerry (Illustration C) found a brush with a very fine point. Notice how small he is making some of his lines, compared with the lines Stephen made (Illustration B).

Illustration C.



Barbara was inspired to paint a tree because her class just returned from a week's camping trip with their gym, science, music, and social studies teachers. They looked at trees and studied them. In Barbara's finished picture (Illustration D) she shows her fondness for small children. She has little brothers and sisters at home. Often she draws babies and small children.

All children in grades four, five, and six sketched and designed on black paper. We had a hall exhibit 150 feet long and 10 feet high. The children gave it their best effort. Since all used white paint on black paper the sketches stood out plainly. They liked to see their sketches progress. The illustrations show their interest in the brush work.

When we finished we wished that we had an annual to illustrate as many high schools do. Some children said, "I can paint some at camp. They have money to publish a bulletin. We can do anything in black and white. The printer does the rest."

Illustration D.



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(Continued from page 187)

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dren learn by making many pictures and designs,
not by doing a few.

If necessary, cheap calcimine paint can be used.

Of course, there is a point of view we must not
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climb and parents' salaries have often doubled,
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DIRECTIONS: Find the article or service you want in the classification list below. Following the name are the index numbers of firms handling that product or service. Look these numbers up in the **Directory of Supplies** which starts on page 16-a.

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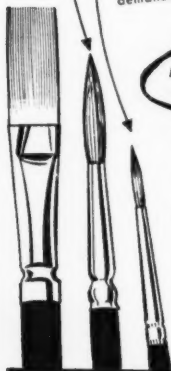
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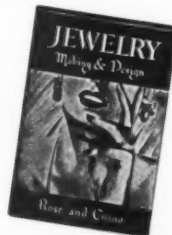
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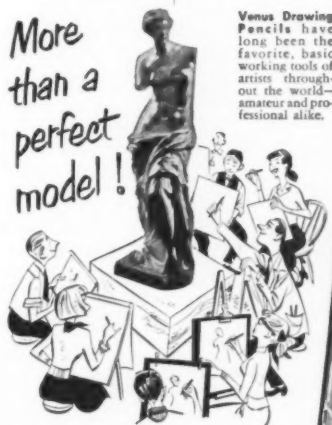
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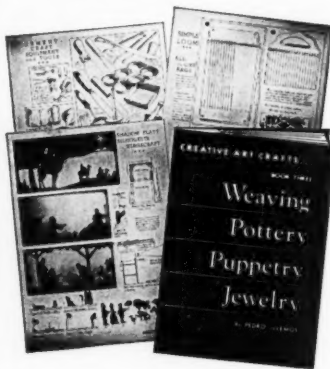
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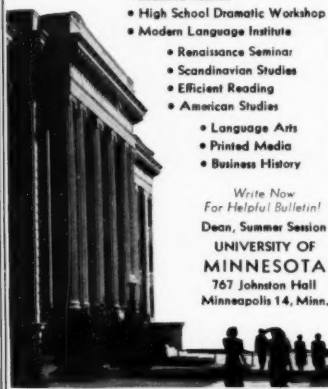
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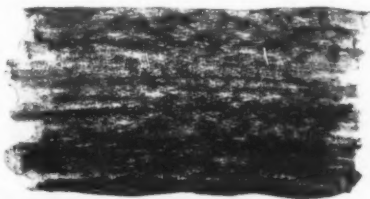
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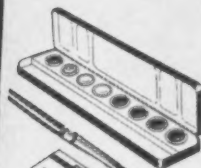
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